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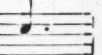
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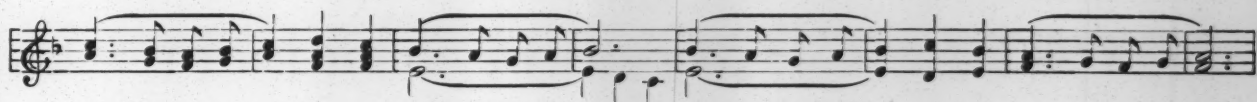
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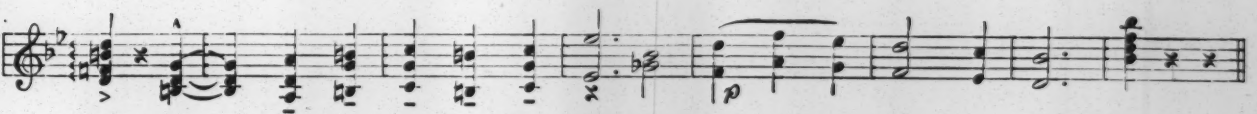
Sweet mem-'ry girl..... Sweet heart of yore.....



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# THE DRAMATIC MIRROR

LOUIS R. REID,

Managing Editor

THE actors' strike has been in progress two weeks and there is still no sign of settlement. On the contrary it has spread until it embraces musicians and stage employes. Twenty-one theaters inclusive of those which would have housed new plays had not the strike interfered have been closed and the money losses to both managers and actors are already approaching the \$1,000,000 mark. With such appalling disaster threatening the amusement world it would seem that some means of effecting peace and harmony could prevail. Both sides, however, remain adamant, displaying an energy and a resourcefulness that are indications anew of the remarkable strength of the theatrical business and its forces. Logically the playwright would seem to be the best suited to the role of mediator. He is, after all, the pivot of the theater. Without him neither actor nor manager could long survive. It is assuring to know that he is finally appreciating the position in which he is placed and that he is making an attempt to adjust the differences between the actors and managers. There is a great opportunity for him to cover himself with lasting glory by evolving a feasible plan for the opposing camps to get together. Once opponents get together around a table, as many a philosopher has pointed out, warfare cannot long be continued.

SOME very curious angles upon the theatrical situation have been developed by the strike. For instance, not a new attraction was announced for presentation this week, a condition almost unheard of at this time of the year when there is an overwhelming supply of productions waiting for Broadway theaters. Several plays were to have opened last week but all were called off pending a change in the situation. An amusing sidelight was the survival of two new plays on socialism in the early days of the strike. "The Challenge," which is concerned with strikes, was closed by a strike on its second night and reopened the next night with its star, Holbrook Blinn, unable to strike because he owns part of the production and is therefore a capitalist.

"THE RED DAWN" was not affected by the strike, but the public refused to take kindly to the play and it was quickly shelved. The dramatic critics for the most part applied caustic wit to the production of the play, something that they do not often do in such concert at the start of a season.

WHILE David Belasco, George M. Cohan and William A. Brady are threatening to retire from theatrical activities their brother managers, A. L. Erlanger, Florenz Ziegfeld, Jr. and Charles B. Dillingham, are planning to expand their business to an extent that it will include a dozen playhouses, all of which are to be of large size and identical design. The new alliance evidently believes that the "little" theater is passing and since its productions are always built upon a large scale it has decided to obtain big playhouses throughout the country which will be suitable to the response of the public to the musical comedy form of entertainment.

EVEN Winthrop Ames, who might be called the leader of the little theater movement is at present enlarging his

## Will The Playwright Be The Successful Mediator Of The Actor-Manager Differences?—No New Plays—Is The Little Theatre Movement Passing?—Another Summer Revue—Critics Idle

playhouse in West Forty-fourth Street. It has often been said that a theater which has a seating capacity of but 299 cannot be made to pay. If that is true it clearly indicates that Mr. Ames intends also to seek the enormous profits which have attended theatrical productions the last

two seasons. It will be interesting to know what his new policy will be.

WE may yet see burlesque shows at the dignified Belasco, Empire and Booth theaters. One day last week Mr. Belasco met Sam Scribner, head of the vaudeville circuit, and expressed his appreciation for the assistance given by burlesque in permitting "Peek-a-Boo" to be booked at the Central Theater. "If you give the word," replied Mr. Scribner, "I'll open 'The Gay Morning Glories' at the Belasco any day you say." With this attraction at the Belasco; Al Reeves at the Empire and Billy Watson's Beef Trust at the Booth there would be a situation created that would cause both actors and managers to laugh simultaneously.

THOSE managers who are leading their forces in the war seem to be content with lowly parts when substituting for striking actors. While Mr. Brady appears as a butler in "At 9:45," Mr. Cohan is seen as a barber in "The Royal Vagabond."

THE dramatic critics have nothing to do. Even their Sunday departments are devoid for the most part of theatrical stories and it is not strange that when they do use their typewriters they hark back to last season for material for their columns. Alexander Woolcott, back from France, is again at his old desk at the *Times*, succeeding John Corbin, and most of the other reviewers have returned from vacations.

THE summer revue has taken a more varied turn than ever. Heretofore it was known simply as "Follies" or "Passing Show." This year it branched out until it included "Gaieties" and "Greenwich Village." Now comes G. M. Anderson who announces that he will join the list with "Frivolities." "I am sure," said Mr. Anderson, with fine originality in speaking of his production, "it will do much to quell the unrest caused by the passing of the low, underslung beverages which formerly made the winter snows less bitter and the summer sun less furious. I promise as long as the country remains arid so long will the frivol remain a Broadway institution."

ROBERT McLAUGHLIN, who burst upon the theatrical horizon some years ago as the author of "The Eternal Magdalene," was uniquely represented recently in Cleveland by the presentation of a new work, "The House Without Children," simultaneously at a legitimate and motion picture theater. The dramatic premiere took place at the Colonial while the photoplay version was screened at the Euclid Avenue Opera House. It was said to be the first time in theatrical history that a dramatic and film version of a story were given their initial showings at the same time.

DRAMATIC MIRROR

H. A. WYCKOFF, Pres.

CLYDE GORDON, V-Pres.

H. J. REDFIELD, Sec.

AUGUST 28, 1919

OTTO HARRAS, Adv. Mgr.

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# LATEST NEWS OF THE ACTORS' STRIKE

## ACTORS' STRIKE SOON SETTLED IS NOW SPECULATIVE BELIEF

With Governor Smith, New York, Acting as Mediator and President Gompers, A. F. of L., Taking Part, End of Theatrical War in Sight

THAT the theatrical war was as good as over was the general belief along Broadway as the DRAMATIC MIRROR went to press for the current issue. The cause of this belief was the presence of Governor Alfred E. Smith of New York, at conferences Tuesday and Wednesday with the executives on both sides of the present actors' strike, the state executive acting as mediator with such promptness that the situation looked clearer Wednesday than at any previous time since the managers and actors clashed.

### Gompers To Take Hand

Then another important factor loomed up this week that also lent a new atmosphere to the war, namely, Samuel Gompers, President of the American Federation of Labor, who reaches New York Friday from Europe. Mr. Gompers is on friendly relations with the managers and knows most of them intimately. As the Actors' Equity is now an affiliated body of the American Federation and is directing the actors' fight against the managers, it behooves President Gompers to also step into the fracas and endeavor to bring about a settlement. So with Governor Smith and President Gompers on the job a clarification of the theatrical mess may be hourly anticipated.

### Other Factors Helping

Then again other factors were also bending every effort to bring about a conciliation between managers and players. These included the officials of the International Alliance of Theatrical Stage Employees and Motion Picture Operators of the United States and Canada and the American Federation of Musicians, namely President Charles C. Shay of the former, and Joseph D. Weber, of the latter; also James P. Holland, president of the New York Federation of Labor, and Hugh Frayne, organizer for the American Federation of Labor, with another body outside of the pale of organized labor, namely the playwrights and authors, who conducted a conference Tuesday whereby a number of matters were thoroughly discussed from both angles.

### Smith May Solve Solution

Perhaps the quickest factor in bringing both sides to a friendly basis will be Governor Smith, whose action at this time follows a determination on the part of the stagehands, motion picture operators and musicians of organized labor to stand by the actors until the end and walk out of every show and theater in the United States and Canada if necessary. Presidents Shay and Weber started the sympathetic strike of the s. e. m. p. o. and musicians last Saturday night by closing up the Century Theater show, "Chu Chin Chow," the Century Roof revue,

"The Royal Vagabond" at the Cohan & Harris (Cohan & Harris show) and "Listen Lester" at the Knickerbocker Theater, with another slam at the managers on Monday night when the stage crews and orchestras closed "East Is West" at the Astor, "The Challenge" at the Selwyn, "Those Who Walk In Darkness" at the 48th Street, and the two Flo. Ziegfeld shows, "Nine O'clock Revue," and "The Midnight Revue" on the Ziegfeld Roof atop the Amsterdam Theater. Still another blow was administered Tuesday night to the Henry Miller Theater attraction, "La La Lucille," which had been running uninterruptedly through the understanding that the two producers, A. A. Aarons and George B. Seitz were outside of the Producing Managers' Association. These men were announced Tuesday as being with the managers, so the players, stagehands and musicians were ordered out.

### To Carry Fight Further

If the fight continues and the managers refuse to grant recognition to the Equity then all the big cities will be materially affected as well as the I. A. T. S. E. and A. F. of M. refusing all road shows and travelling attractions getting ready to start the new season the right to carry union men which would tie the entire road campaign into a knot. The hardest hit city outside of the eastern theatrical war center was Chicago, which on Wednesday was reported as having every theater closed tighter than a whistle through the action there of union stagehands and musicians.

### Chicago In Thickest of War

Each succeeding day has the theatrical war reaching a more complicated crisis in Chicago with the strike situation there being handled for the strikers by E. N. Nockels, secretary of the Chicago Federation of Labor. On Tuesday Judge Mangan of Chicago, on petition of the managers of the Woods Theater, issued an order citing Secretary Nockels, who called the strike at that theater, closing "Up in Mabel's Room;" Hazel Dawn, Walter Jones and other members of cast, to appear August 26 and show cause why they shall not be punished for contempt of court for refusing to continue the show when there was an

agreement between, counsel for the theater and counsel for the Actors' Equity Association that there was to be no further striking until a decision on the injunction suits there had been settled.

### Few New York Theaters Open

By the middle of this week there were few theaters operative in New York. Lew Fields out with a personal statement early this week that his company of "A Lonely Romeo" at the Casino was 100 per cent Equity, and that his son, who is a member of the cast, carried Equity credentials, is enjoying prosperity with so many houses closed by the strike. "John Ferguson" is running at the Fulton, with the players under injunction by the management which is allied with the Managers' Association (claim is registered that the majority of players are Equity members). So far "Peek-A-Boo," the former Columbia Theater burlesque show at the Central, has been exempted by the strikers. The Greenwich Village Theater "Follies" is also running downtown unscathed, while George White's "Scandals of 1919" continues without molestation at the Liberty. (White is mentioned as being with the managers, while Equity claims that White is with them.)

### Three Houses Defy Strikers

Three houses continue to defy the strikers—namely, "The Better 'Ole," the Mr. and Mrs. Charles Coburn show at the Booth; "At 945," William A. Brady's dramatic piece at the Playhouse, which has Brady and a patched up cast playing it, and the Winter Garden where a mixture of vaudeville and ensemble numbers from two Shubert shows, "Gaieties of 1919" and "Monte Cristo, Jr.," are being offered nightly.

## STRIKE "RIOT" TO JUDGE

Supreme Court Justice Lydon Says Situation is Growing More Serious Daily

ON Tuesday Justice Lydon of the Supreme Court stated that the actors' strike was beginning to assume the proportions of a "riot." Fully a dozen cases were before Judge Lydon relating to the strike, with numerous arguments to make permanent the temporary injunctions that have been issued to managers, restraining actors and the Equity from interfering with plays. A remark came from the bench when a discussion was on between the justice and lawyers representing actors that the situation was developing into

## NEW SCREEN UNION "Extras" Plan Affiliation with A. F. of L.

Preliminary steps were taken Tuesday night by the motion picture "extras" to form a union and obtain a charter from the American Federation of Labor at a meeting held in Unity Hall, West 47th street. More than a hundred paid initiation fees of a dollar each.

Speakers were Mrs. M. P. Scully, representing the A. F. of L.; Harry C. Brown, of the Actors' Equity Counsel; Frank Sheridan, Louis Harrison and George Graham, members of Equity.

Another meeting is scheduled for the near future when additions to the present membership are expected to be announced.

## GOVERNOR BUSY

Biltmore Meetings Call His Attention to Strike

Governor Smith has been head over heels in strike work, having just taken a decisive hand in the recent subway and elevated line strike. His attention was called to the actors' strike with a number of meetings held with the leaders of both sides at the Biltmore Tuesday afternoon and night. No public announcement was made in any way beyond that the governor was making good headway as a mediator. Further sessions were held Wednesday with Governor Smith obtaining a thorough insight to the entire matter from both strikers and managers. If no decision is made by the warring interests by Friday then President Gompers, of the A. F. of L., is expected to use his influence in ending the strike.

## Premieres Postponed

The strike has interfered with a number of premiere Broadway performances, with others almost certain to be delayed if the strike continues another week or so. Those already off for the present are "She Would and She Did" (Grace George) at the Vanderbilt (dark); "Nightie Night," Adolph Klauber's new show at the Princess (dark); "Adam and Eva," a Comstock and Geft production, at the Longacre; "Too Many Husbands" at the Hudson (dark), and "A Regular Feller," Cort.

(Strike continuation on 1354-56)

Late Wednesday, Governor Smith Making Strike Progress. Governor Makes Suggestions to Both Managers and Actors. Indications that Governor Appointing Committees to Confer Dramatists Wednesday Make Further Suggestions Ending Strike. "Open Shop" Sure to be Accepted Condition by Both Sides. No Shows Closed at Wednesday Matinee Pending Settlement. All Chicago Stagehands Out on Sympathetic Strike. "Just a Minute" Rehearsals Off on Account of the Strike. George M. Cohan Offers \$100,000 to Back New Actors' Society. David Belasco Outdoors Despite Severe Attack of Neuralgia. Equity Hints at New Trouble in Los Angeles and San Francisco. "Buddies," Selwyn Show, Owned by Three Principal Players.



## STAGE HANDS JOIN STRIKERS AS MUSICIANS ALSO WALK OUT Crushing Blow Administered by Stage Crews and Orchestras Closing Three Shows on Jump

AS predicted by the *DRAMATIC MIRROR* in its issue of last week, the stagehands and musicians affiliated with the American Federation of Labor joined the actors' strike last week, with the first blow dealt by the combined stagehands, motion picture operators and orchestra members, closing three big shows last Saturday night, namely, Cohan & Harris' "The Royal Vagabond" at the Cohan & Harris; John Cort's "Listen Lester" at the Knickerbocker and "Chu Chin Chow" at the Century. This move on the part of the stage employees and musicians in stopping short Comstock & Gest's Century show spectacle also prevented C. & G. from putting on their Century Roof entertainment, "Coconut Grove Midnight Whirl."

The *MIRROR* was the only theatrical publication that predicted the stagehands and musicians extending a sympathetic strike before the end of last week, the general impression being circulated by a trade paper that the Alliance and A. F. of M. could not call any strike without 30 days' notice. This was in error as evidenced by the walkout at the Century, Knickerbocker and Cohan & Harris theaters.

Before the stage crews and orchestras at the above houses took the sympathetic stride, Charles C. Shay, president of the I. A. T. S. E. (the International Association of Theatrical Stage Employees and Motion Picture Operators of the United States and Canada), and Joseph Weber, president of the American Federation of Musicians, held a conference with the heads of the Producing Managers' Association, the union

leaders asking that the managers recognize the Equity, with the managers standing pat as a unit and declaring in a signed statement sent to President Shay of the Alliance that they (the managers) would fight the Equity Association to the bitter end.

With the three theaters sure to play to capacity Saturday night the walkout by the stagehands and musicians hit the managers of those theaters a severe financial blow.

Why the entire list of New York houses playing were not called out simultaneously was due to the executives of the two labor organizations of the belief that the complete closing of the Century, Cort and Cohan & Harris would have the managers preparing immediately for a conference with the Equity that would put an end to the strike.

However on Saturday night every stagehand, motion picture operator and musician in the United States and Canada stood on tiptoe awaiting the bell for him to join the men who were ordered out of the three New York theaters.

The strike order last Saturday was sent out by Presidents Shay and Weber at 7 o'clock. The Alliance claims an active membership of 125,000 members while New York alone is said to have 9,000 musicians and 3,500 stage hands.

This meant from the Saturday night order on that any of the producing managers, not recognizing the Equity, would be unable to put on a picture show as a substitute for a legitimate company closed by the strike without union operators engaged.

### MANAGER IN CAST

#### Cohan in "Royal Vagabond"— "East is West" Tries Anew

At the Cohan & Harris from Aug. 8 on when the strike was called and until the show was called off Cohan and several substitutes replaced the strikers, George M. himself proved the biggest kind of a card but he was unable even with the performances continued to open his "Royal Vagabond" show last Saturday night when the stagehands (and musicians) were called out. Cohan has always been a bright, particular star in show circles even when he was in vaudeville with the Four Cohans. The Producing Managers' side managed to reopen another closed show on last Saturday night, "East Is West," with Fay Bainter at the head, playing to capacity despite former withdrawals by Equity members of the cast. Practically the entire company, with the Bainter exception, had gone out on strike. All last week a new show troupe rehearsed with Miss Bainter, the opening made Saturday without the stagehands or musicians hitting it on the first strike movement call. Among the most prominent of the names in Miss Bainter's new company was that of Lester Lonergan. The show was closed again Monday night by the stagehands' walk out.

### FIGHT AT HEIGHT

#### Stage Hands' Strike May Ex- tend to Other Cities

When the *MIRROR* was on the stands last Thursday predicting that the stagehands and musicians would join the striking actors before the end of the week, the Equity conducted a mass meeting that afternoon in the Hotel Astor where dozens of picturesque speeches were made by men and women of rank in stagemod. Prior to the Astor meeting the tip hit the managers that the stagehands and musicians were going to strike at 5 p. m. (Aug. 14) but no decisive action was taken by the stage crews and musicians until Saturday when the heads of the labor affiliations and the producing managers held a meeting which was unsatisfactory to the former and a strike order was issued for the Century, Cohan & Harris and the Cort, with other houses and other cities to be affected later if the managers showed no sign of recognizing the Equity. The managers paid no official attention to the action of the stage hands and musicians, merely watching events.

**FAN SAN**  
(This is not a face powder)

### PRESS ON THE JOB

#### Daily News of the Strike Eagerly Read by the Public

The dear, old, fickle public—the gullible public that is the biggest sufferer every time any old kind of a strike comes along—is being regaled with daily news details of both sides of the actors' strike, with the New York Herald and the Illustrated Daily News gotten out by the Chicago Tribune running the most pictures of the strike. The news that William A. Brady was in acting togs, playing the role of the butler in "At 9:45" at the Playhouse where performances were given on the nights of Aug. 15 and 16, without interruption, was interesting stuff for the public. And the critics that hustled to the house on last Friday night said some kind things about Brady's acting. With Brady and in the reorganized cast were Amelia Bingham, Zelda Sears, John Cromwell, Marie Goff, Charles Hopkins (manager of the Punch & Judy Theater) and Harry Green.

### Shuberts Produce a New Play at 48th Street

The Shuberts brought out a new show last week, with a court injunction making the presentation possible without any molestation by the Equity. This production was "Those Who Walk In Darkness," produced at the 48th Street Theater, with the cast comprising the following: Howard Kyle, a former officer of the Equity; Donald Gallaher, Laura Walker, L. J. O'Connor, Percival Reniers, Alfred Knight Shaw, Helen Tracey, Millie Freeman, Mabel Maurel, Kathryn Sheldon, Everett Millburn, Consuelo Bailey, Amy Ricard, George W. Wilson and Godfrey Matthews.

### COHAN AND FRIARS

#### 250 Members of Club Implore Abbot to Recall Resignation

An unusual phase to the actors' strike which has kept Broadway in a state of frenzied excitement for the past two weeks came on Aug. 14, just a week to a day when the actors went on strike, occurred when the Friars marched in mass formation to the Cohan & Harris Theater and implored George M. Cohan to recall his resignation as Abbot of that club.

On Thursday last week the Friars sent out word to all the members that a mass meeting would be held that night for the purpose of visiting the popular ex-Abbot and urged him by all means to withdraw his resignation as the presiding official of the Friars.

With the Friars was William A. Brady, who is with the Producing Managers' Association in the present fight against the actors and who has not resigned from the Friars.

The Friars paraded from the Monastery in West 48th Street to the C. & H. Theater and onto the stage where they formed a semi-circle. Cohan was called and the author-actor-manager—producer—comedian—ex-Abbot and all-around good-fellow appeared, wearing a brown overcoat, Scotch tweed cap and puffing on a cigarette. It was a nervous moment for both Friars and Cohan.

The Friars did their best from Captain John J. Gleason down to Bill Brady, who put a touch of genuine emotion into the effort to have Cohan come back to the Friars' fold but the result was the Friars had to march away with Cohan on record as saying he was not only through but would never set foot in either the Friars' or Lambs' clubs from which he had resigned.

### EQUITY PERFORMANCES SELL OUT If Boxoffice Sale Continues Actors' Special Benefit Show Will Bring a Total of \$50,000 for the Week

BOXOFFICE history is being made at the Lexington Theater, Lexington avenue, New York, where benefit performances are being given this week for the benefit of the striking actors, with the Saturday night show apt to see the entire week's gross reach the \$50,000 mark. From the opening show last Monday night when the subway and elevated car strike failed to keep the people away, the public has shown undue interest, with the demand for seats equalling the demand for the Galli-Curci appearance at that house.

There were big names, to be sure, on the program but at each performance the house was sold out long before the time of curtain. Something like 3,100 persons were reported as jammed in for the Monday show, with the demand for seats for the remainder of the week establishing a precedent in local theatricals. Matinees were arranged for Wednesday and Saturday, with the Wednesday afternoon a complete sell-out.

The attainment of a \$50,000 house-keep can be reached through the combined sale of the entire seating section, standees, souvenir programs, candies, soft drinks from the fountain in the lobby as well as contributions that are pouring in from interested laymen.

Union stagehands and union musi-

cians are working the benefit, with the Actors' Equity Association reported having rented the house for next week, with an entirely new bill of stars now being arranged.

No advertisements were solicited from the merchants the first week, the striking actors and actresses having volunteered to take space, ranging from \$1 contributions up to any amount the person desired.

Ed. Wynn was one of the actors, who had the program in charge, and he obtained hundreds of dollars, with each player getting his name on the program, no star receiving bigger type than the smallest contributor.

Perhaps the greatest individual tribute of the night was paid to Ethel Barrymore who appeared in the second act of "The Lady Of the Camellias," the actress being cheered to the echo for some minutes. Miss Barrymore appeared as Marguerite Gautier while Lionel Barrymore acted Pere Duval, Conway Tearle was Armand, with other parts assumed by Doris Rankin, Florine Arnold, Charles Coghlan and Laurie McIntosh.

The newspapers treated the show kindly. Heywood Brown in the Tribune enthused over the show, while the Herald, Times, Sun and World also gave it lengthy notices. All were eulogistic.



## EQUITY BENEFIT

### Pretentious Program Offered at the Lexington Theater

The Actors' Equity Association assumed the management of the Lexington Theater last Monday night with a zeal and an enthusiasm which were echoed on distant and dark Broadway. Despite a heavy storm which raged all day and the inconveniences caused by a stricken transit system the Lexington was the chief magnet of the amusement-seeker Monday night. Not since the feverish days of the Galli-Curci conquest has the huge playhouse attracted such an audience. Every seat in the vast auditorium was taken and people were standing ten rows deep in the back.

The striking actors achieved a distinction in their opening performance in that they presented the program as advertised. Usually the distinguishing feature of a benefit entertainment is the number of prominent acts missing. Monday night Blanche Ring, taken suddenly ill, was the only missing member of the long program. And her place was ably taken by her husband, Charles Winninger. The audience, not composed entirely of Broadwayfarers, was enthusiastic. It refused the refuge of the wings to those whom it favored most. Perhaps, it was this very spirit of the audience which made its way across the footlights and possessed each player, for there was never a more volatile and zestful benefit performance in the history of the stage.

The climax of the enthusiasm seemed to be reached when Ethel and Lionel Barrymore stood hand in hand at the close of their performance of the second act of "Camille" while the huge audience cheered and cheered. They were charming and compelling performance which the Barrymores gave of the unfortunate lady of the camellias and the proud old man who would deter her from the love of his son. The often verbose and stilted language of the play seemed to take on a new life and a fine naturalness in their interpretations. Conway Tearle was an ardent Armand, while Florine Arnold, Charles Coghlan and Louise Mackintosh were good in minor parts.

Eddie Cantor won a rousing welcome when he pranced out in his accustomed Ziegfeldian manner and sang such appealing numbers as *I've Got My Captain Working For Me Now* and the *Hesitation Blues*. John Charles Thomas' beautiful baritone was never heard to better advantage. He has gained in poise and clarity since his last appearance and presents, it would seem, a golden opportunity for the grand opera impresario who would a star-seeking go.

W. C. Fields furnished much laughter with his capital nonsense of the golf links. Eddie Foy exhibited his parental pride which was justified from the versatile performances of his brood of Foys. Joseph Santley and Ivy Sawyer executed a pleasing duet. Van and Schenck sang in numerous dialects. Frank Tinney, assisted volubly by Pearl White, chattered and listened in his familiarly droll manner. John Steele and Frank Fay contributed other songs of the evening.

Ed. Wynn, enjoined from appearing on the stage, brought hilarity from a conspicuous place in the aisle

(Continued in opposite column)



## NO MAN'S LAND

—By Mile Rialto—

HAVING gowns and hats named for one used to be sufficient honor in days gone by, but now that everything has gone up in value, it is only natural that a "Frolic" girl should have an oil well christened after her. To Violet Strathmore goes this unique honor. The oil fields are located on the border line between Oklahoma and Texas, and the news just drifted up to the Rialto, to Miss Strathmore, who is one of the stockholders, that oil had been struck only sixteen hundred feet from the Violet Strathmore holdings.

A FAMILY reunion will take place when Gus Edwards' "The Film Girl" is produced. Viola Brown, an attractive young miss, who has heretofore shown her talents in a cabaret chorus, will be given the role of a baby vampire, while her mother has been engaged to do special magazine publicity for the play. Mrs. Brown was formerly society editor of the Pittsburgh Press, under her maiden name of Ada Lowndes.

THE vivacity and general ability of Hermose Hose to attract attention to the chorus dancing, has finally been rewarded and now that lady of the unusual name will be featured in a special dance with Kuy Kendall and Kathryn Hart, in a scene called "The Rainbow Ball" in the "Gaieties of 1919," provided, of course, that the strike is settled. And furthermore, Miss Jose is no longer a mere chorus girl.

WHEN Jessie Bonstelle sails to London to produce "Little Women" for William A. Brady, she will also supervise her own production of "Penny," which is a comedy by Martin Brown. "Penny," by the way, is being done by the Bonstelle stock in Buffalo just now.

BERTHA KALICH promises that she will divulge the deepest and darkest secrets of her stage career in her book of memoirs, called "The Making of an American Actress." Miss Kalich, who comes from Lemberg, the city which played so large a part in the recent war, was known abroad as an opera singer. But in America, she was first seen as an actress in the Yiddish Theater. It was there that Harrison Grey Fiske discovered her. Miss Kalich now one of our best dramatic stars, is also known as one of America's best dressed actresses. Perhaps she will touch upon this ability to wear clothes in her book.

THE love of dancing entered army circles to such an extent that Mary Hay, who is the little Irish beauty in the "Follies," deserted the ranks of favorite debutantes and entered the ranks of favorite "Follies" girls instead. Miss Hay, who is the daughter of a brigadier-general, made her stage debut in the famous Zeigfeld chorus. From there she advanced to the position of dancer. And now, though she is sought after by many artists who would have her pose for them, she still prefers dancing and vows that she will remain a Folly girl to the end of her—well, youthful days.

ERNESTINE MYERS is another young lady who has felt the lure of terpsicore and has answered it and come to be a popular dancer. She hails from the windy city, where she was a featured dancer in "Miss Simplicity." Then she came East, and continued to please vaudeville audiences and pretty soon she is likely to be featured in a New York play.

BEAUTIFUL stage pictures are not so uncommon these days, but the picture presented by Bessie McCoy Davis in the "Greenwich Village Follies" when she sang the Cameo Song, was one to be long remembered. She was very dainty and alluring in her frock of olden days, and now that she has discovered so highly becoming a costume, we hope there will be many to see this cameo girl down in the village.

THE old Gibson girl is just as popular today as she was in the days of "The Belle of Mayfair" when the song about the Gibson maid was sung far and wide. Irene Matthews is the Gibson girl of today, and she is to be seen in "The Greenwich Village Follies," where she is a tall and stately figure in shimmering satin and bare shoulders, a la Gibson.

PEGGY WOOD is one of the most ambitious of young stage ladies. In the past years she became a favorite ingenue and then she took to writing plays. Now that the strike is on, she has taken a part of her savings and invested in the plays in which she was appearing. So now she may be known as Peggy Wood, actress, playwright, and producer.

RUTH SHEPLEY will be seen soon in a new play, if "Adam and Eva" stands the test of out-of-town trial performances. Miss Shepley, who has been kept busy the past two seasons by the popular "Boomerang," will be a welcome addition to the rapidly increasing list of "leading ladies." It is seldom that one play requires the services of an actress for so long a time—but then, the "Boomerang" was an unusual play in all respects.

VERA GROSSET, who was recently engaged for "Oh, What a Girl," the new musical comedy at the Shubert, has been promoted. Instead of playing the "Fairy Godmother," as she did in Philadelphia, Miss Grosset interprets one of the two leading feminine roles, that of Lola Chapell. Miss Grosset was last seen here in "The Kiss Burglar."

KITTY GORDON'S famous back is likely to view Broadway next season if reports via the Rialto may be relied upon. And having been busy in pictures for several seasons past, it is quite likely that Miss Gordon is anxious to give busy press agents an opportunity to send out stories saying "Kitty Gordon is back again." No actress on the American stage has a greater flair for striking modes than Miss Gordon. Her gowns are always features of her productions on or off Broadway.

## "THOSE WHO WALK IN DARKNESS"

### Effective Example of the Early Owen Davis School

In having two plays in adjoining theaters, Owen Davis has climbed upon the pedestal established by Max Marcin some years ago. The latest Davis opus "Those Who Walk in Darkness," which the Messrs. Shubert presented at the Forty-eighth Street Theater last Thursday night while Equity pickets paraded up and down in front of the playhouse is a rather effective example of the early melodramatic efforts of this author.

While of a markedly different character than "At 945" in the general treatment of its plot, "Those Who Walk in Darkness" calls for strong acting. And this demand met with a sincere and highly capable response on the part of the players. Laura Walker gave an arresting and sympathetic performance of the heroine role, that of a young woman of the streets who is redeemed through a man's love. It was a harrowing experience which Mr. Davis provided her, but she passed through it with high honors, particularly in the scene in which she related her unhappy story. Howard Kyle was effective in the role of a derelict of uncertain age. Donald Gallaher as the young lover from up-state who is nursed back to health by the courtesan, played with fine naturalness and restraint. Consuelo Bailey was winsome in a conventional role. Helen Tracy gave a capital study of a grasping old landlady of a lodging house. Arthur Shaw as a lunch wagon proprietor, Amy Ricard as a haughty grandmother, and Godfrey Matthews as an amorous middle-aged relative contributed some effective moments of comedy relief.

This product of the old melodramatic school of playwriting indicates a certain refining process on the part of the author since the days of "Nellie the Beautiful Cloak Model." The substance of the play is practically the same as those thrillers of the galleries, but the veneer is different.

The play is adapted from a story by Perley Poore Sheehan and furnishes another link in the chain of plays wherein country virtue redeems city sin. It tells of a young woman forced by circumstances into a life of disrepute in New York, and her meeting with a young fellow from the country who marries her when she nurses him through a severe illness.

REID.

### Equity Benefit

(Continued from opposite column) with a narration of a plot which could have only been inspired by rarebits and radishes. The grand finale showed Brandon Tynan declaiming a paraphrase of Antony's oration from "Julius Caesar" with members of the Equity Association by the hundreds forming a very articulate mob around him. The effect was electrifying and brought the audience to its feet.

Barney Bernard acted as master of ceremonies with Silvio Hein leading the orchestra. Among the novelties of the evening was the artistic finish with which Hassard Short, Frank McCormack and George Marion frequently moved a piano on and off the stage.

REID.



## ACTORS PARADE A GREAT SUCCESS

### Striking Companies Represented—Several Thousand Players in Line—Officers in the Lead

THE actors' parade Monday afternoon was a glorious success in every way but the weather. True, the elements prevented some of the strikers from appearing in the big procession, but there were several thousand men and women on hand and the parade was carried out to the letter. Not a single hitch occurred to mar the line of march, although the police were so busy with the subway and elevated line strike that they were not along the line of parade to keep the crowds back from the streets. Nothing was more apparent about the memorable procession of stage stars and lesser lights than the spirit. There was no denying that and no mean, miserable rainfall could drown that spirit. Before the parade ended (it started at 4 o'clock from 61st, 62nd and 63rd streets), it had marched the length of the Great White Way. Mounted cops were ahead. There was plenty of music and along the marching course different actors and actresses were signaled out for applause and cheers.

#### 36 Companies Represented

Fully 36 theatrical companies were represented in the parade. At the head were the striking crusaders who were out on strike, with Frank Bacon the star of "Lightnin'" leading. Richie Ling, among the first of the strikers to strike, represented the "Chu Chin Chow" show. Constance Binney was there for "39 East." Ernest Truex led "Bashful Hero," while Frederic

Santley headed the "Royal Vagabond" delegation. Frank Fay trooped ahead of "Oh What a Girl" contingent. Then there was Eddie Cantor for Ziegfeld "Follies," Ed. Wynn with "The Gaieties of 1919" section, Harrison Hunter, "The Crimson Alibi," Hansford Wilson, "Listen Lester," Joseph Santley and the Duncan Sisters for "She's A Good Fellow," Edith Taliaferro of "Please Get Married," Charles McNaughton, "The Better 'Ole," Ralph Morgan, "The Five Million," etc. A laugh was heard all along the line when Florence Godney marched as the representative of the "Too Many Husbands" show (her banner catching more attention than all the rest because of its line construction).

#### Officers Marched

President Francis Wilson, Secretary Frank H. Gillmore, Recording Secretary Grant Stewart; Bruce McRae, vice-president; all of Equity Association, marched at the head. Other marchers were Eddie Foy, Harry Fox, Capt. William Harrigan, Capt. Everett Butterfield, Charles Stevenson, Albert Barrett, Knox Wilson, Cyril Scott, Frank Tinney, James J. Corbett, Franklyn Ardell (attached to the motor car division carrying "retired stage veterans"), Pearl White, Dustin Farnum, and Marie Dressler, the last named marching ahead of the newly formed Chorus Equity Association.

#### Hip Show Opening

Apparently the Charles B. Dillingham offices have no fear that the strike will interfere with their plan to start the new season at the New York Hippodrome next Saturday night as announcement is made that the big house will open at that time with a new spectacle, entitled "Happy Days." In the list of entertainers the names of Belle Story, Poodles Hannaford, and Hannaford Family, Bert Levy, Arthur Geary, Lalla Selbini, Claudius and Scarlet, Agost Family, Sam Elton, Chinco, the Perrozoffs, Clyde Cook, Joseph Parsons, Mr. and Mrs. Frank Hartley, Bobbie Hale, George Davis, George Powers, Mallia and Bart, etc.

#### Central Managers Worried

No use denying that the members of the Central Managers' Association are noticeably worried over the strike. They have many shows booked and among many of those booked were to be headed by players now on strike in Boston. However few cancellations are reported as the majority are September bookings and the managers hope to see an end to the present fight by that time.

#### Frances Starr's Opening

Unless the strike prevents, the Frances Starr season is scheduled to open September 15, Miss Starr appearing in "Tiger, Tiger!" The David Belasco offices have assigned William L. Wilken, formerly a star advance man for the Shuberts and Comstock & Gest offices, to go ahead of Miss Starr.

#### Knox Wilson's Fate

Knox Wilson, former musical comedy favorite and erstwhile vaudevillian, who has been rehearsing with Arthur Hammerstein's company of "Some Time," handling the Ed. Wynn role with the troupe that was to have opened in Boston, is at present "at liberty," owing to the strike. Knox was spotted in the actors' parade and when he reported for rehearsals Tuesday was informed the company had been disbanded because of Wilson's desertion to the Equity cause. This Knox denied through the statement that there also were other members of the company who belonged to Equity. Wilson joined the Equity last week. Wilson is dusting off his former vaudeville act and waiting.

## PLAYWRIGHTS TRY TO SETTLE STRIKE

### Fifty Prominent Authors Start Peace Movement

Fully fifty playwrights gathered at the Hotel Astor Tuesday afternoon with every intention of doing all within their utmost to bring strikers and managers together. A funny situation arose when Henry E. Dixey was noticed among the authors. It had been agreed that only authors from the producing managers should be there with the outside playwrights while a playwriting representation had been requested of the Equity. George H. Broadhurst objected to Dixey being there as he (Dixey) was regarded as player belonging to Equity. Dixey confessed to the authorship of "Adonis" and "Seven Ages," and that he was not there as an Equity member. He stayed.

George M. Cohan was there as an author, but remained in the background as far as making any speeches was concerned. First the managerial side was heard, with some decided statements being registered by Arthur Hopkins and David Belasco. Both managers hurled a vigorous protest at the "Closed Shop" idea, which later was shattered when Frank Gillmore of the Equity advanced the theory that the Equity was not adhering to strictly to a "Closed Shop" proposition, but did demand recognition for the Equity Association. For Equity Mr. Gillmore appeared as well as Attorneys Paul Turner and W. I. Rubin. The Equity's legal representatives told the playwrights that the Equity did not want "closed shop." When the meeting was over and no conclusion was reached, with the dramatists to continue their meeting Wednesday morning, Rupert Hughes remarked that "Both sides seem to be within one point of agreement-recognition of the Actors' Equity Association. Harsh words have been spoken on both sides, but the words can be forgotten. Our problem is to end the strike. One thing is certain, the Actors' Equity cannot be supplanted."

#### Thurston Not Affected

With a guarantee from both the striking actors and the producing managers, and from the stage hands and the musicians, that his performance will not be affected by the strike, Thurston, the magician, will open Monday at the Globe.

## "BUDDIES"

### New Comedy with Three Stars Seen in Boston

A new comedy in three acts and an epilogue by Geo. Hobart "Buddies," was presented on Tuesday night at the Park Square Theater, Boston. Melville Gideon and B. C. Hilliam supplied the musical numbers. The cast included Peggy Wood, Donald Brian, Wallace Eddinger, Camille Dalberg, Eduard Durand, and Maxine Brown. There is, no doubt, that "Buddies" proved to be all and more than it was predicted. Peggy Wood as Julie was charming. Her song, *Fairy Tale*, brought down the house, and there were repeated encores. Wallace Eddinger as Babe, the bashful lover, was delightfully droll, and Donald Brian pleased as Sonny. The supporting cast was not always up to the standard set by the principals, but the work of Camille Dalberg as Mme. Benoit, Eduard Durand as Pettibois, and Maxine Brown as the American fiancée was commendable. Mention should be made of the French pronunciation which was remarkably well done.

It is a story of two American doughboys, Babe and Sonny, billeted in Brittany without any mention of the war. Sonny is engaged to a girl from Brooklyn, while Babe who lacks the courage of his convictions is in love with Julie, a Breton maid. Julie and her mother are being blackmailed by a man who threatens to expose her dead brother as a crook, and Sonny in order to protect her becomes engaged to her. Sonny's fiancée from Brooklyn arrives, and the usual complications arise. Julie is about to save Sonny by marrying the blackmailer when Babe manages to muster up his courage and propose. The action takes place in one day, and the curtain drops as the bugle plays "lights out."

GLEASON.

#### Speculators Still Operating

The theater ticket speculator nuisance has not been abated by the ordinance passed against it, Alderman William F. Quinn said in a statement issued last week. He charged that agencies were paying no attention to the provision of the ordinance decreeing that no more than 50 cents above the box office price be charged for any ticket, and said that sidewalk speculators were as prevalent as ever.

#### The Herald's Scoop

A spread story and a "scoop" in the bargain was run by the morning *Herald* Wednesday announcing that Irene Castle, widow of Vernon Castle, famous dancer and aviator, and Capt. Robert E. Treman, of Ithaca, N. Y., had been married secretly for almost a year prior to their New York wedding on May 3. The *Herald* went into the story in full detail.

#### "Little Women" in England

William A. Brady announces that "Little Women," the dramatization of Louisa M. Alcott's famous story, will be presented for the first time in England at Manchester on October 6th. After a month in Manchester and a tour of the Provinces, it will open at a leading London theater during the Christmas holidays.

Jessie Bonstelle will stage the play.

## THE BROADWAY STRIKE TABLE\*

SITUATION IN THEATERS UP TO AUGUST 20

Theater	Play	What It Is
Astor	East Is West	Suspended
Booth	The Better 'Ole	(Open) Bill, Bert and Alf in the flesh
Broadhurst	The Crimson Alibi	Suspended
Casino	A Lonely Romeo	(Open) Attractive Summer entertainment
Century	Chu Chin Chow	Suspended
Geo. M. Cohan	Griffith Repertory	Mother and the Law (film)
44th Street	Gaieties of 1919	Suspended
Fulton	John Ferguson	(Open) Religious and philosophical conflict
Gaiety	Lightnin'	Suspended
Globe	She's a Good Fellow	(Open) Varied revue
Greenwich Village	Greenwich Village Follies	Suspended
Knickerbocker	Listen, Lester	All star show
Liberty	A. E. A. Benefit	(Open) Mostly scandals
Lyric	Scandals of 1919	Suspended
Maxine Elliott	The Five Million	Suspended
Miller's	39 East	Suspended
New Amsterdam	La, La Lucille	Suspended
Playhouse	Follies of 1919	Suspended
Republie	At 9:45	Suspended
Shubert	A Voice in the Dark	Suspended
Selwyn	Oh, What a Girl	Suspended
Winter Garden	The Challenge	Suspended
	Special Performance	Parts of Monte Cristo, Jr. and Gaieties of 1919, with vaudeville

\* This Mirror Feature is imitated by other Amusement papers.



## Not Striking for Pay

The Actors' Equity Association was formed six years ago at a time when—

Actors rehearsed from 4 to 12 weeks to get, in some cases, one night's pay—

*There was no limit to free rehearsals—*

Extra performances were without pay.

George W. Wickersham, former Attorney General of the United States, said of the Shubert contract "*the only thing guaranteed to the actor was the privilege of working a certain number of weeks for nothing.*"

Chorus girls have rehearsed twelve weeks without pay and were forced to pay as much as \$60.00 for shoes and stockings.

The Actors' Equity Association has sought to correct these flagrant abuses.

It affiliated itself with the American Federation of Labor, and for that reason the Producing Managers' Association now refuses to meet its representatives to bring about a settlement.

REPRESENTATIVES *of the* ACTORS' EQUITY ASSOCIATION STAND READY AND WILLING TO MEET REPRESENTATIVES *of the* PRODUCING MANAGERS' ASSOCIATION ANY TIME, ANY PLACE IN A SPIRIT OF FAIRNESS.

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## ABOUT STOCK PLAYS AND PLAYERS IN MANY CITIES

**CLEVELAND: COLONIAL**—"The House Without Children," written and produced by Robert McLaughlin, was presented last week at the Colonial Theater by the Colonial Stock Players, with great success. Aside from the local interest connected with the production, it was a big drawing card and filled the house for every performance. Loeb.

**ELMIRA: RORICK'S**—The Roricks Opera Company, under the management of Charles Tingle, gave a splendid production of "The Bohemian Girl." The work of Bertram Peacock, Florence Mackie, Eva Quintard, James McElherne and Mr. Tingle was especially good. "The Mascot" and "Fra Diavolo" will follow. Beers.

**JAMESTOWN, N. Y.: CELERON PARK**—Pauline MacLean and her excellent company of players closed their successful engagement at Celeron Theater, Celeron Park, Aug. 16, and have left for Akron, O., where they will open Monday, Aug. 18 at the Colonial Theater for two weeks, after which the company will go into the music hall, which is being remodeled for them. Miss MacLean will remain there for an indefinite engagement. Miss MacLean is supported by a very strong cast. Among the members are Edward Clarke Lilley, Raymond Walburn, Stewart Robbins, Lauretta Browne Hall, George Clark, Jessie Gilde, Daniel Reed, Mabel Carruthers, J. F. Marlow, Jessie Marlow, Chas. Emmerich and others. Among the successful plays that have been presented during Miss MacLean's engagement at Celeron are "Daddy Long Legs," "Some Baby," "The Brat," "Sis Hopkins," "Fair and Warmer," "Nothing But the Truth" and "Remnant." "Remnant," the closing bill of the company and one of the latest stock releases, showed Miss MacLean to much advantage as the little French girl of the streets. Raymond Walburn, who played the lead, that of Tony, with Florence Nash last season, supports Miss MacLean in the same part. Mr. Walburn will leave the company after the first week in Akron and will return to New York to begin rehearsals with Florence Reed. The MacLean company will return to Celeron Theater next season, which will make Miss MacLean and Mr. Lilley's fourth season in Jamestown. Langford.

**MONTREAL: ORPHEUM**—The Orpheum Players appeared in "The Net," a melodrama played for the first time in Montreal. It contains a number of striking situations. Alfred Swenson, the new leading man, appeared in the role of the

falsely accused hero, and created a most favorable impression. William Townsend, another new comer, had only a short part, but made good in it and created a desire to see more of his work. The other members of the company acquitted themselves in a capable manner. The play as usual was well staged and ran smoothly.—Aug. 18, "The Road to Happiness." Aug. 25—"The Naughty Wife." Tremayne.

**NEWARK: ORPHEUM**—The Orpheum Theater will open Aug. 30. Samuel Katz, owner of the theater, and Edward Forsberg, manager of the stock company, have combined in an effort to raise the standard of plays they will give at the Orpheum. Charles Pitt, a man of experience as an actor and producer, has organized a company, which he promises will satisfy the patrons of the Orpheum.

Genevieve Cliff, from Denver, Colo., recently with the stock company at Hamilton, Ont., will be leading woman. Alfred Cross will be leading man. Stuart Beebe will be associate director. The opening play at the Orpheum this season will be "Fair and Warmer."

**SAN DIEGO: STRAND**—"Fair and Warmer" as given by the Brissac Stock Company, scored a decided success. Miss Brissac and Fred Raymond in the leading roles were seen to perfection, while Patia Power as Laura Bartlett gave a very pleasing interpretation. Nellie Blanchard, Brady Kline, Ferdinand Munier and Edward Ewald were very good. The piece was well staged. Margery Bennett is a new member of the company, and will be seen in the ingenue roles. "The Little Teacher" follows. Chapman.

**SAN FRANCISCO: ALCAZAR**—At the Alcazar, "Sinners" was staged last week and drew well. Emilie Melville has returned to the cast, co-starring with Belle Bennett and W. P. Richardson. "The New Henrietta" will be next on the boards at this house. Barnett.

### Craig to Reopen in Boston

John Craig will reopen the Arlington Theater, Boston, Monday, Sept. 1. Mr. Craig has renewed the lease on the house for three years, and has installed a stock company for the purpose of producing old and new plays. The first production will be "The World's Enemy," for the first time on any stage. Mary Young, Charles Dalton, Rose Coughlin, William H. Powell, Mark Kent, Frederick Perry and Mr. Craig will be in the cast.

### BIRTHS

**ARNOLD**—A daughter was born to Mr. and Mrs. Nick Arnold (Fannie Brice), Tuesday, Aug. 12, at their home at Huntington, L. I.

**DOUCET**—Born to Mr. and Mrs. Theodore A. Doucet, late of Greenwich Theater Co., a son, Theodore Junior, Saturday, Aug. 9, 1919.

### MARRIAGES

**BERNSTEIN-BERNARD**—Miss Stella Bernard, youngest sister of Barney Bernard, the comedian, was married Sunday at her home, No. 550 West 144th Street, to Ira Bernstein, of Richmond, Va. Mr. Bernstein served as Sergeant with Company B, 318th Infantry, 80th Division, and was wounded in the Meuse-Argonne drive.

**BUSCH-PERCY**—Eileen Percy, appearing in Benjamin B. Hampton and Eltinge F. Warner's pictures, has recently made announcement of her marriage in Los Angeles to Ulrich Busch, grandson of the late Adolphus Busch.

**DICKEY-PLUMMER**—It became known this week that Inez Plummer, an actress who has appeared in many leading parts, is the bride of Paul Dickey, the playwright. Their marriage took place on June 26. Mrs. Dickey is a daughter of C. H. Plummer, a manager for the Messrs. Shubert. She has appeared in many of her husband's plays, including "The Ghost Breakers," "The Misleading Lady," and "The Lincoln Highway."

**HOFFMAN-BEECHER**—Martha Janet Wyndham, known on the stage as Janet Beecher, and Dr. Richard Horace Hoffman, of No. 1037 Madison Avenue, were married Aug. 11. The ceremony was performed in the Marriage License Bureau by City Clerk P. J. Scully. Miss Beecher, who is a sister of Olive Wyndham, obtained a final divorce decree from her first husband, Harry R. Guggenheimer, in White Plains on March 26 last. She was married to Mr. Guggenheimer, who is a son of H. Randolph Guggenheimer, first Borough President of Manhattan, in 1913.

**HOFFMAN-HART**—Kathryn Hart, of the "Gaities of 1919," was married on Aug. 12, to Dr. Henry Hoffman, of Chicago. She will give up her stage work.

### DEATHS

**BRUNER**—James W. Bruner, father of Jerome Bruner the character actor, died July 28 at his home in Des Moines, Iowa, after a prolonged illness extending over many years.

**COHEN**—Mrs. Meyer Cohen, wife of the singer and music publisher, died at her home, 300 West 49th Street. Burial was at Purdy's, N. Y.

**LUCKSTONE**—Oscar Luckstone, of the family of that name well known in the musical profession, died Aug. 9 in New York City after a long illness. He was in his forty-first year, and the youngest of eight children. He was best known as the accompanist of Mabel McKinley and the musical director for Fiske O'Hara, and up to the time of his retirement from the profession, due to ill health, was with the Gus Hill attractions.

**MacBRIDE**—James E. MacBride, chairman of the executive committee of the Fox Film Corporation, died of heart disease at his home in West End avenue, after an illness of several months. He was formerly president of the Municipal Civil Service Commission and for many years was well known as a political reporter. He was born in Burlington, Iowa thirty-eight years ago. A wife and a daughter four years old, survive him.

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Alice Joyce says: See her brother Frank at the

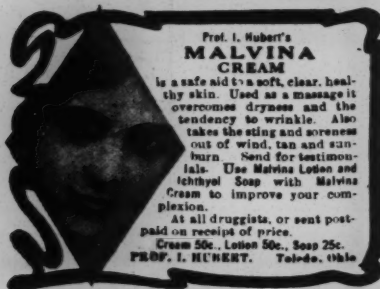
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## HOW THE SHOWS ARE DOING ON THE ROAD

**ELMIRA: LYCEUM**—Gus Hill's minstrels opened the season to good business. A strong list of attractions has been booked.

**NEWARK: OLYMPIC PARK**—With three more weeks left for musical comedy out at the Park, Newarkers will hear "The Time, the Place, and the Girl" by the March Company, Aug. 18. William Norton, tenor, formerly with the Aborn Opera Company, will appear as Tom Cunningham, the care-free young Bostonian. Philip Fein, the stage director of the March Company, will appear this week in the current opera, in a dance he has arranged to perform with Ruth Wheeler. Miss Wheeler is a niece of the late Joseph Jefferson.

**SAN FRANCISCO: COLUMBIA**—At the Columbia Charles Dillingham's "Chin-Chin" opened to a crowded house and the musical comedy was much enjoyed. Walter Binder and Roy Mills head the cast with their eccentric dancing and Tom Brown's Saxophone Band is another excellent num-

ber. **CURRAN**—At the Curran, Leo Carrillo returned with "Lombardi, Ltd." and was greeted by a S. R. O. house. Such was the case when he was here a few months ago and it will so continue during his engagement. Guy Bates Post is scheduled for an early appearance at this house in "The Masquerader." "Under Orders" will also come shortly. **CASINO**—The Casino has Will King this week in "Have a Smile."

**SEATTLE: METROPOLITAN**—Ruth Chatterton in "The Merrie Month of May," Aug. 11-16, played to good business. The star is popular here. Henry Miller and Blanche Bates in "Moliere," follow, Aug. 18-23. Mendell.

**TACOMA: TACOMA**—"The Merrie Month of May," with Ruth Chatterton and her company, made a great hit. "Moliere," with Henry Miller and Blanche Bates, and a 100 per cent. company pleased two fairly good sized houses. It is one of the finest plays here for many a day. Coe.

## WHERE'LL WE GO?

### Hotel Shelburne

Lieutenant Tim Bryn's "Black Devil Jazz Band" which has proved to be such a novelty at the Hotel Shelburne, Brighton Beach, has also proved that it is a novelty which increases in popularity as the season goes on.

Real genius runs rampant throughout the "Black Devil Band." Practically every member plays more than one musical instrument. During the afternoon concerts on the spacious porches of the Shelburne the Black Devils all appear in a military band concert.

### Reisenweber's

The closing of many of Broadway's theaters through the actor's strike has blown up a harvest wind for Reisenweber's and many other Broadway restaurants.

Through the unique position and popularity among her fellow artists of Sophie Tucker, Reisenweber's at Columbus (now "Jazz") Circle has long been a favorite rendezvous of many of Broadway's famous stars of the stage. During the present actor's strike, many of the stars are taking their first "vacation" on Broadway and the dance floors of Reisenweber's have nightly held a veritable galaxy of such stars. Reisenweber's "coatless" cafeteria, where the hurried business man may dine in his varied colored silk shirt still continues to be crowded from breakfast to dinner. Here comfort and quick service are the ruling factors.

### Glenwood Mission Inn, Riverside, California

When one has a few idle days to spend while in Southern California there are but few places to compete with the Glenwood Mission Inn at Riverside. It is in the thickest of the orange belt, and the guest is always pleasantly surprised to find a basket of that fresh, luscious fruit on his dressing table every morning. The architecture of the Inn, inside as well as out, doors is quaint and Spanish and the collection of all sorts of bells is almost worth a trip to see.

### Healy's

Up to a late hour last night the several strikes flourishing at present up and down Manhattan Island have only served to augment the patronage of Healy's Golden Glades at Broadway and 66th Street. The place is principally famous for a large cake of ice in the center, upon which an ice-skating carnival called "The Blossom Festival" takes place twice each night.

### Joy Yoeng Restaurant

In almost the geometric and geographical center of the theatrical reservation of New York is Joy Yoeng's place. It's essentially a Chinese food emporium, but for those patrons who do not relish bird's nest soup and Chinese fare, there is the best of Yankee provender. Gourmands, gourmets and health seekers flock there on account of the excellence of the food, not only at the luncheon hour but in the stilly watches of the night.

### Luccier's 43rd Street

When one is tired of dining amid shining lights and twinkling toes, one cannot do much better than to turn to Luccier's on 43rd Street. The food is excellent and the service the best. The surroundings are pleasant on either one of two spacious floors, and unlike some eating houses of the Big Village, are entirely devoted to the business in hand. The visitor is assured that no hat check official of either sex will even accost him.

## WHERE SHOWS ARE

**BIRD OF PARADISE**; Pittsburgh Sept. 1-6.  
**CHU CHIN CHOW**; Toronto Aug. 25-31; Montreal Sept. 8-14.  
**DOWN LIMERICK WAY**; St. Paul Aug. 31-Sept. 6.  
**GOOD MORNING JUDGE**; Asbury P. Sept. 1-6.  
**KEEP IT TO YOURSELF**; Chic. Aug. 31-indef.  
**LADY IN RED**; Phila. Sept. 1 indef.  
**—LISTEN LESTER**; Chic. Sept. 1-indef.  
**OH LADY, LADY**; Detroit Aug. 24-30.  
**—OH MY DEAR**; Boston indef.—**ON THE FIRING LINE**; Chic. Aug. 25-indef.  
**PLEASE GET MARRIED**; Baltimore Sept. 1-6.  
**ROSE OF CHINA**; Detroit Sept. 1-6.  
**SEE SAW**; Boston indef.—**SEVEN MILES TO ARDEN**; Chic. Aug. 24 indef.  
**—SHE WALKED IN HER SLEEP**; Detroit Sept. 8-14—**SINBAD**; Phila. Sept. 1 indef.—**SOMETIME**; Chic. indef.—**SUNSHINE**; Kansas City Sept. 1-6.  
**TAKE IT FROM ME**; Chic. indef.—**THREE WISE POOLS**; Chic. Aug. 21 indef.  
**UNCLE TOM'S CABIN**; Elkhart, 21, Ft. Wayne, 22, Lima, O., 23-24—**UNKNOWN PURPLE**; New Haven Sept. 1-3.  
**WHAT'S THE IDEA**; Schenectady Aug. 25-31.

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August 28, 1919

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# Black and White Melody Blues

JAZZ FOX TROT

BY  
GEO. WALSH  
and  
NORMAN CARP

INTRODUCED BY RAY MILLER'S BLACK & WHITE MELODY BOYS



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**EMMA CARUS**

*Taking Encores in Vaudeville with Harris' "Oh, How She Can Dance"*



# VAUDEVILLE VOLLEYS—From



Bennie. Piermont, erstwhile sergeant of the U. S. A., is trying to forget some of the late unpleasantness abroad by booking acts through the Sheedy houses. Bennie is back at his old desk.

Hugh Herbert, in addition to playing his own act, is writing and staging others.

If you want to make "Senator" Murphy happy for life just tell him when you meet him that he is just as good a monologist as the late Cliff Gordon. If you want to make him sore tell "Murph" something different.

A match game of golf for the championship of the Palace bookers and agents may be framed between James Plunkett and Frank O'Brien. There's a silver cup on display at the N. V. A., donated by Edward F. Albee to the championship base ball team, the club nine having recently beaten the Friars for the honor.

Tom Lee, treasurer of the Fifth Avenue, has been away for the past week on a vacation and he and Mrs. Lee and Pat F. Liddy, the champion little manager of Charleston, West Virginia, went up to the Catskills in a machine, stopping off at Saratoga on the way.

## George Choos' Horse

George Choos, the enterprising vaudeville and show producer, is now rehearsing his horse, *Eastern Glow*, at Saratoga where he's due to try and earn his oats within the next week. George says the horse was off his feed here and that he sent him up to the Springs to regain his appetite. He sure got it for George says the feeding bills are something worse than actors' salaries right now. The darned animal is now eating too much. Choos says if the sucker doesn't win up there among the elite that he will ship him to the "small time" race tracks and make him win or break his neck and four legs at the same time with a bale of hay.

Nat Phillips has been with us for the past week. Nat's one fine chap and is regarded by both the managers and players as a regular. Nat came from Chicago to book up some time for the new Emma Bunting show.

Bully work! William Sullivan and assistants have done for the hospitals at the instruction of E. F. Albee. The work has been splendidly done.

The carpenters and decorators are fixing up the front of the Columbia Theater. Making it weather proof, noise proof or bomb proof?

Marty Owens, who is well-known around the local Rialto as one of the best cops ever on the force and who won great honors abroad and returned with medals and chevrons, etc., is now attached to the detective staff downtown. He made his first arrests last week.

Vaudevillians, who went over to the Grand Palace to entertain the wounded soldiers this winter, are now going over there to skate again. Time works great changes.

Elsie Janis sure would prove a wonderful vaudeville magnet and if the matter can be arranged she will

## Elsie Janis May Make a Reappearance in Vaudeville—Did Stan Stanley Put Up the Money or Didn't He?—Successful Variety Managers, No. 1—Elmer Rogers

be seen in the varieties again prior to going back to Europe to fill new dates.

The Palace has been showing a picture of Eva Tanguay in the lobby, saying that she is "coming soon."

### Eddie Foy's Seriousness

Anyone taking Eddie Foy for a continual clown and comedy buffer when off the stage would enjoy hearing Eddie discuss the ins and outs, whys and wherefores of the actors' strike. Eddie says they have to get together as the theater cannot be without the actor and the actor without the theater. Eddie should know, having once been a leading musical comedy star.

Press agenting a strike is something more than a novelty, yet both the actors and the managers started things off early by employing experienced writers. From vaudeville the managers took Walter Kingsley and with the first page to work upon in the dailies W. K. shot the merry old typewriter to pieces. From the legitimate the managers brought Will A. Page to divide the work. Over the Equity work presides Ed. White, who has an organized staff at his beck and call, and Ned Sparks. Their headquarters have been besieged day and night by the press wanting the latest bulletins from the Equity side. They are making theatrical history, writing it but apparently not acting it according to the number of players out on strike, disengaged and at liberty with vaudeville outside looking in.

Stan Stanley pulled a nifty and we are taking Fritz Tidden's word for it when Stan played the 5th Avenue last week. Stan has a "bit" where real, honest-to-Heaven money is used and Stan, when asked what he was going to do with amount in sight (this was on Tuesday) said he was going to bet on *Upset* in the races on the morrow. Now Tidden says that he looked up the racing chart on Wednesday evening and there was *Upset* a winner at 10 to 1. If Stan put down the mazuma then Stan won quite a piece of change, unless some of the

bills they slipped him were phoney.

Noel Travers and Irene Douglas have taken a route in vaudeville, with all stock propositions apparently sidetracked for some time to come. This pair sure puts over their little skit effectively and there is a touch of wholesomeness to it that helps any vaudeville bill.

### All Want To Shoot

General Pisano, who is a sharp-shooting expert and can shoot the silk threads out of a dollar bill at a thousand paces with his eyes shut, is in receipt of dozens of letters from former army expert marksmen. This includes crack shots of some of the Allied forces. One Yankee shooter named Bennie Franklyn, of Youngstown, O., who shot the brass buttons off some of the Germans' coats, wants to join Pisano's act. Perhaps the shootingest sharpshooter of the lot who desires to form a stage alliance with Pisano is a French aviator named Fernand Thetion. He writes from Newport, Va., that he met Pisano in Washington.

Ned Holmes is with the Jack Dempsey show. Out Chicagoway resides Aaron Jones—a theatrical wizard and one of the most successful showmen in that section. Well, Aaron is a modest little fellow yet always putting money in show ventures of all sizes and shapes. Aaron's in on the Dempsey tour and when he took a slice of the show he slipped a hurry-up call to Ned in New York to hop right out and help make the Dempsey affair the publicity success it must be as well as bringing in the shekels. Ned's been with the Jones-Linick-Schaefer shows before and helped them put over some big film features through the Chicago section.

Felix Adler, former vaudevillian, has almost had several jobs this season. First he was in and then out of the Greenwich Follies and now he's slated for "The Gaieties Of 1919." But the strike comes along and closes up Adler's second job. Can you beat that for luck?

Maybe vaudeville will land right side up at the Greenwich Village

Theater when the present revue moves uptown. Several managers would like to place vaudeville there, according to late activities.

### "When A Feller Needs A Friend"

A brand new song has hit the market. Of course everybody knows that Clare Briggs, the famous cartoonist, has made the words "When A Feller Needs A Friend" known on both continents by his celebrated pen pictures of kid days in the newspapers, and that the motion pictures have at last gotten a series of the Briggs' kid subjects. Now comes a song entitled *When A Feller Needs A Friend*, which has lyrics written by Bernie Grossman and music by Joseph W. Stern, Jr., and Billy Frisch, with the number gotten out in nice shape by the Joseph W. Stern Co. A picture of Briggs adorns the title cover.

### Successful Variety Managers—No. 1

Until further notice the conductor of VAUDEVILLE VOLLEYS will pay weekly tribute of some sort to vaudeville theater managers, devoting a few lines to some of the reasons why they have been successful, etc. Perhaps the best name to start this weekly managerial digest is that of Elmer Rogers, the present manager of the Palace Theater, New York. The writer of this article, knowing Elmer Rogers of other days, knows well that were he to be consulted about the piece herein published he would beg to have it omitted. We know that modesty is Mr. Rogers' middle name. The secret of Rogers' success formula has been his modesty plus his ability to handle artists, stage employees and house force and that his temperament is evenly balanced. It is a mighty hard thing to get Elmer Rogers sore and when he does become nettled it's a dead certainty that he has had sufficient grounds for the ruffled spirit. We remember his days at the Keith Union Square Theater and when he was selected to handle the Palace by the powers that be Elmer accepted it without the change giving him a swelled head. We have seen him during trying times trying his best to keep everything running in apple-pie order, smiling when he felt like swearing and working early and late for the good of his theater bosses. The Palace owners every season have to force a vacation upon Elmer, so consistently, regularly and conscientiously does he apply himself to his job. If Elmer Rogers has a mean bone in his anatomy we have yet to run across the physical expert to prove it to us. Our hat is off to Elmer Rogers and long may he reign over the Palace! We must add, however, that whatever he has tackled has turned out a corking successful proposition. During the Liberty Loan drives Rogers was one of the prominent workers but kept his activities in the background as far as credit for any work was concerned. The last campaign alone had him doing some great work. Not that other vaudeville men did not lend every assistance possible for the success of the drive but in the passing we must compliment Mr. Rogers for his painstaking, never-shirking part in the campaign.

### 10 YEARS AGO TODAY

Jack Norworth and Nora Bayes Play First Joint Vaudeville Engagement at Atlantic City.

Irene Franklin and Burt Green Score Hit at Palace, London.

Joseph Hart on Trail of Alleged Infringement of His "Rain Dears" in Berlin.

Yvette Guilbert Announced for Percy Williams' Circuit.

Seven Perezoffs Make American Debut at American Music Hall.

Poli Announces \$350,000 Theater in Bridgeport, Conn.

### 20 YEARS AGO TODAY

Mr. and Mrs. Jimmie Barry present "Mrs. Wilkins' Boy" in Columbus, O.

Willard Simms Closes Summer Vaudeville Engagement.

John LeClair Joins Bill at Hammerstein's Venetian Terrace.

James J. Morton and Loney Haskell Start Rehearsals with Bowery Burlesquers.

Edgar Atchison-Ely Displaces Vesta Tilly as Headliner at Tivoli, London.

Caricature of Lillian Russell on Fence in Front of Weber and Fields' Causes Amusement.



## VAUDEVILLE WATCHING STRIKE Powers Keep Ear to Ground, Hoping Theatrical War Misses Them

VAUDEVILLE is watching the strike. Now that the stagehands and m. p. operators and musicians are sympathetically allied with the Equity strikers the heads of the different vaudeville circuits realize that any moment may plunge the variety houses into the thickest of the theatrical war. Up to Wednesday when indications pointed to a reconciliation of the warring factions the belief was apparent that vaudeville would now go through untouched.

However, the vaudeville managers do not intend to be caught asleep at the post if a quick turn of affairs has

the union stage crews and orchestras quitting their posts. There is no doubt but that the managers would continue to operate variety bills without the aid of the s. e. and musicians. They are not crossing any rivers until the streams are reached, although arrangements have been made to meet any strike emergency.

Meanwhile the vaudeville houses are running merrily along to immense business, with the regular season set for Labor Day when all of the "big time" theaters get under way.

Many routes are being signed.

### Moss Joins Actors' Memorial Campaign

B. S. Moss has placed the entire facilities and resources of his office at the disposal of Daniel Frohman, president of the Actors' Fund of America, to stimulate interest in the Actors' National Memorial campaign.

The purpose of the campaign is to afford the American people an opportunity to express their appreciation of the record for service established by the player during the war. The campaign will end December 5, 1919, Actors' National Memorial Day, in elaborate performances in leading theaters throughout the United States.

The money raised through purchases of tickets will be given the stage in the form of an endowment, the interest from which will be used to carry on the work of the Actors' Fund.

### Blossom Seeley Working

Blossom Seeley, who has been ill and who was forced to cancel several weeks at the end of the past season, is able to work and reopens her tour in Kansas City this week. Miss Seeley is again using her Syncopating Boys.

### Joe Barton's New Act

Joe Barton, erstwhile comedy cyclist, has accepted a new act from Andy Rice in which Barton is to do a "comedy single," but will depend mainly on talk to succeed. He will do a silly Englishman, with some opening talk about his former cycling prowess.

### Many Openings Labor Day

On Labor Day all of the "big time" houses are expected to be in full running order with their regular vaudeville bills furnished by Edward Darling, I. M. Saunders, etc., of the Keith offices. Both Darling and Saunders have been away on extended vacations this summer.

### Rube Marquard Out

Rube Marquard, who appeared in vaudeville with a naval jazz band prior to taking up his baseball duties with the Brooklyn club, is able to get outdoors again, having been laid up with a broken leg.

### Joe Roberts to Quit

Joe Roberts, banjoist, who has been traveling over the Pantages circuit, is closing his vaudeville tour at Seattle and going into the music publishing business.

## IS THAT SO!

Irene Bordoni returned Monday from a two months' trip abroad, spending most of the time in France. Miss Bordoni is to rejoin Lieut. Gitz-Rice for a vaudeville tour, the duo opening next week in Atlantic City, booked there by Johnny Collins. Miss Bordoni went abroad with her husband, E. Ray Goetz. The latter obtained a number of attractions for presentment on the American side.

George M. Gatts is now a New Yorker, according to the moving day statistics of New York. This well-known Chicago producer announces the opening of New York offices in Suite 614-615 Fitzgerald Building (1482 Broadway). In charge of the office is Harry Mack, Gatts' general representative, who is routing up a raft of road shows for Gatts for the fall season.

George Heather for the past seven months has been managing and producing "Farnham's Revue" in Albany under Will Roehm's direction. Heather closed there last week and after a vacation at Saratoga Lake, will open in New York Aug. 23 in his new vaudeville production. Heather has made a big success of the Franham Revue management.

Frank J. Conroy, formerly with George Le Maire, is booked for the local houses with his new act, "The Magic Bowl," Conroy expecting to use it in the east all next season.

The Beatties, featuring the child dancers, Baby Dolly and Master Bobbie, now under the direction of I. Kauffman in the Palace Theater building, will be seen shortly as a feature on Bohemian night at the N. V. A. clubhouse.

Larry Clifford, last seen as a headliner in vaudeville, has been engaged for an important role in McIntyre and Heath's new extravaganza, "Hello Alexander," destined for an early Broadway opening.

N. T. Granend, publicity manager for Marcus Loew, has left on a fishing trip out of Gloucester.

Willie Weston, vaudevillian, was reported to be in a dying condition this week, with grave fears entertained as to his recovery. A complication of diseases, with sciatica rheumatism aggravating his condition, has had Weston bedridden for some time.

Nonette Starts Vaudeville Tour as a "Single" Labor Day.  
Marty Forkins Denies Dissolution of Crowl-Forkins Agency.  
Keith Pop Houses Announce Opening of Season Labor Day.  
Sydney Jarvis, on Picketing Charge, has Sentence Suspended.  
Rae Samuels Postpones European Tour for American Route

### 81st Street's New Policy

On Labor Day the 81st Street Theater, which is now controlled by the B. F. Keith Vaudeville Circuit, inaugurates a new fall season of vaudeville and pictures. The Keith offices announce it as a spoke of the circuit hereafter. The house will be renovated for the new season and will offer six acts of vaudeville, changed weekly, with a big film feature also shown. Two shows daily will be offered, after the fashion of other Keith houses. The matinee prices will run 15 to 25c., with the night scale going up to 75c. Frank Gerard will manage the house. A. L. Shakman retains an interest in the theater but will retire from active managerial connection, owing to ill health. The house will be closed all next week to get ready for the new Keith policy.

### Max Lowe's Prediction

Maxim P. Lowe, a vaudeville producer and agent, no sooner set foot on American soil Tuesday than he was interviewed by New York reporters as predicting the greatest invasion of American theatricals by English actors, who in his opinion will serve as strikebreakers. It is Lowe's opinion that all that is necessary for the producing managers to make places for them and pay them accordingly and the invasion will be on. On the same boat (The Coronial) was Harold Thomas (Lieut. Harold B. Warferstan), an actor, formerly with the George Arliss company, who scouted the proposed invasion if the main purport of the coming of the English acting colony is strike-breaking. There are many, he says, who would be glad to come here and work but not as strike-breakers.

### Carl Currier's Plans

Carl Currier, who was formerly with the McCarthy and Fisher Co., late with the Jazz Naval Octette, just cannot resist the temptation to boom things for his old associates, so while the act is laying off two weeks, Carl hops into Boston to pick up some spending money by working there for the McCarthy and Fisher house. Leave it to Carl to keep his pipes a workin'.

### Tod Brown at Liberty

Tod Brown, attached to the Radio Intelligence Department, is at liberty to accept an engagement for the fall. Brown is an actor and considered a good one through his work in the Jack London show, "The Adventurer." Brown was one year and a half in France and for distinguished bravery on the field of action was awarded the Croix de Guerre. Brown was in four major operations.

### New Arrival in Vaudeville

Guy Nankivel, who has recently left the College Point Boat Corporation, where he was at work for the duration of the war, is about to make his debut in vaudeville. He was discovered by A. H. Gutman, who is preparing an act for him, and according to advance information, is a find.

## BEACH BUSINESS

### Records at Henderson's and Brighton Shattered

All records for a "Blue Monday" box office report from the Coney Island beach theaters were smashed to smithereens Monday when both the New Brighton and Henderson's hung up new attendance marks for the day. The strangest part of it all is that it rained all the blessed day and that the Island from the transient viewpoint was practically nil, notwithstanding that there was uninterrupted car service on the electric lines to the beaches.

Not only was a complete sellout registered at both Henderson's and Brighton, but the crowd pushed forward so vigorously that swinging gates and the front doors were broken. At Brighton there was a jam up to the very minute of the matinee start. The night returns were also unusually large.

The I. R. T. strike was in no way responsible for the wonderful matinee business at the beach theaters.

### Doubt Fox Report

Late last week the rumor hit the striking actors' Rialto that some of the William Fox houses would switch from the present vaudeville and picture policies if the present strike continued indefinitely. No credence was attached to the report and there was no word either confirming or denying the rumor from the Fox offices.

### Rock and White Back

"It's an ill wind that blows nobody good" with Frances White and William Rock, who returned to New York this week, likely to accept a short tour in vaudeville through the actors' strike closing the Flo. Ziegfeld "Nine O'clock Revue" and "Midnight Revue," in which shows they were going as featured players. They were in vaudeville before and their return is only a question of salary.

### Get Interstate Bookings

Routes are now being handed out to acts by the Orpheum offices that also include connections that enable them to play the Inter-State houses routed out of the Palace Theater building. This enables the signed up turns to stay out longer than were they to play the Orpheum time alone. In accepting the time the acts must comply strictly with the engagements that provide for cuts in playing certain towns on the books.

### Tanguay at Palace

Eva Tanguay, according to the booking arrangement of her agent, Harry Weber, is scheduled to start her new vaudeville season at the Palace around the middle of September.

### Death of Joseph Ali

Joseph Ali, for twenty years the leader of the orchestra of the burlesque house of Hurtig and Seamon, West 125th Street, died of pneumonia at 2080 Fifth Avenue. His father was a veteran of the Civil War and leader of a famous Brooklyn military band.



## WILL VAUDEVILLE BE HAVEN OF FORMER "ACTS" ON STRIKE?

Many of Present Strikers Obtained Stage Reputation in Variety Houses

WHEN the present actors' strike is settled and many of the men and women, now at liberty through the clash between managers and players, will be classified as "undesirable" by the producing managers, will they find a haven in vaudeville? That all depends upon just how far the managers can go in their determination to make the players suffer who refused to stick to their shows and went out on strike.

It's a known fact that among many of the names prominently mentioned in connection with the thespian conflict with the managers are former vaudevillians, recognized "acts" that could advantageously be used in the vaudeville theaters this fall.

The vaudeville managers are on record as having tendered the use of acts on their books available for engagements during the present strike although the stipulation was that the producing managers using variety turns should pay the same salary ratio that the acts receive in the varieties.

On the Equity side are the following artists, whose reputation in vaudeville is well-known to the present day: Eddie Cantor, Van and Shenck, Frank Fay, Ed. Wynn, Ivy Sawyer, W. C. Fields, Frank Tinney, Johnny Dooley, Harry Fox, Ray Raymond, James Thornton (joining A. E. A. last week), James J. Corbett (joining the Equity ranks last

week), Franklyn Ardell, Sidney Jarvis, Bert Hanlon, Eddie Foy, Joseph Santley, Frederick Santley, Louis Simon, Carl Hyson, Hassard Short, Trixie Friganza, Julius Tannen (named in the Shubert suit against actors), Charles McNaughton (formerly of the Two McNaughtons), Harry Kelly, Sam Ash, Ignacio Martinetti, Hazel Kirk, Watson Sisters, Tom Lewis, Chic Sale, Rolando, Jack Squires, while on the list may also be added legitimate and musical comedy "names" who have formerly played vaudeville at one time or another: Barney Bernard, John Charles Thomas, Jefferson de Angelis, Walter Jones, Sam Bernard, Cyril Scott, Cyril Chadwick, Richard Carle, Raymond Hitchcock, Pedro de Cordoba, Douglas Fairbanks, Robert Edson, Blanche Ring, Ethel Barrymore, Robert T. Haines, Wilton Lackaye, Frank McIntyre, Mary and Florence Nash, Fred Niblo, Alla Nazimova, Thomas W. Ross, Frank Keenan, Charles Ruggles, Orrin Johnson, Russ Whytal, Julian Eltinge, Edgar Ely, Frank Monroe, Willis P. Sweatnam, Billie B. Van, Will West, George Beban, Edmund Breese, with others that were also mentioned in the suit brought against the Equity and the striking players by the Shuberts. Heading the Chorus Equity Association is Marie Dressler, who played vaudeville dates up to a few weeks ago.

### "Buddha" a Real Song Riot

The inevitable has happened. Not exactly a miracle but it has come to pass that an instrumental number has been yanked from the McCarthy and Fisher catalogue and turned into a lyrical proposition that looks like the biggest winner the Mc and F house has yet had. The number is *Buddha* with Ed. Rose putting it to lyrics and Mme. Chilson-Ohrman the first stage nightingale to use it. Florrie Millership now has the song and going big with it. This song is on the style of that two million copy song *Hindustan*.

### Sam Ward With Us

Sam Ward is to remain on Broadway. That fact was settled when McCarthy and Fisher engaged that young man to affix himself, personality, ability and all to the professional department of the McCarthy and Fisher song publishing headquarters in West 46th Street.

### Doraldina's Plans

When the Thomas Dixon show, "The Red Dawn," failed to draw business at the 39th Street Theater, Doraldina, one of the principals, found herself "at liberty." But it wasn't long, however, as she was signed for feature film work, the subject being entitled "Sumurun." She starts work next week, Lee Rogers making the production.

**FAN SAN**

(This is not a face powder)

### Bernard's Home Coming

Al. Bernard, who has been in New York so long that he almost forgot his old home place, has taken a respite from his laborious efforts at producing sure fire song hits which include *Sugar* (Triangle Music Co.), *Shake, Rattle and Roll* (Pace and Handy Co.), etc., and is now in New Orleans spending a little of the sugar received from his royalties. He is known as the Boy From Dixie and the reports are that his home coming is the talk of the town.

### Sands and Songs

Look out for a song deluge with sand as an important part of the lyrics. Why? Here's the reason: a merry bunch of song writing experts, including James Monaco, Billy Basket, Grant Clark, Edgar Leslie and Joseph Mittenhal are in a colony at Asbury Park where the sands are being used to furnish them inspiration for new numbers. This crew daily assembles under the boardwalk and write their heads off in the sands.

### Preparing Routes

The booking experts of both the Orpheum and B. F. Keith's Exchange, with Edward Darling back from his European trip, are bending every effort to give out routes for the fall season. While the Orpheum has already listed quite a number of acts for the circuit, the Keith routes have not been given out with as much alacrity. However, with Darling back on the job the routes will fly like fur.

### Jimmy Lucas Working

Jimmy Lucas, vaudevillian, has resumed his vaudeville dates, with Jimmy's mind somewhat relieved since he learned that the three men he ran down more than a week ago while going home late at night to Seagate are all right. However the trio crossed the road on the Parkway drive (Brooklyn) fifty feet or more from the crossing, with the men showing signs of intoxication, according to the police who took charge of the affair after it had happened. One man was pretty severely hurt, with Lucas facing a charge of homicide had he died. The matter affected Lucas noticeably for several days.

### Tommy Gray's Absence Explained

Tommy Gray's absence from Broadway recently has been cleared up. Star reporters for some of the metropolitan dailies have discovered that the joke-writing expert has been spending some loose money at Atlantic City where he and Earl Carroll have been writing a new show. The title will be "Jim's Girl." Broadway vaudevillians are wondering why they didn't entitle it "Tommy's Girl" as Tommy is a bachelor whose engagement has been reported but not denied by that blushing young author.

### Mrs. Gaynor on the Stage

Announcement is made that the widow of the late Mayor William Gaynor of New York is to take up the stage as a profession. Mrs. Gaynor has a cultivated voice. It may be that a series of vaudeville dates may be arranged for her in the New York houses.

### Agents Preparing Show

Two vaudeville agents, namely Edw. S. Keller and Elwood Bostwick, have planned to produce a full-lengthed show, "The Bonanza," a three-act farce by Robert Oliver. The Keller-Bostwick plans also include the production of another new show, "Opportunity" following the first play. Unless other things disarrange plans the first show will be produced about Labor Day.

### Vaudevillians in Equity

In some of the new acts that are scheduled to be shown in the Keith houses this fall are vaudevillians who are members of the Equity Association. However, no trouble of any sort is expected unless a new angle crops out from the vaudeville end through the entrance of the stagehands and musicians into the strike.

### Gus Edwards With Managers

Gus Edwards, vaudevillian, now rehearsing his new show, "The Film Girl," planning to give vaudeville the go by next season, on Saturday announced his allegiance to the producing managers. Edwards is out with a statement that his company, while not Equity members, have pledged their word to stick to the last.

### Reach New York Soon

The newly formed vaudeville combination comprising Frank Davis and Delle Darnell, direction Max Hart, is soon to receive its initial New York booking. This act is now receiving a thorough work-out upstate.

## MANY TEAMS ON RIVERSIDE BILL

Mosconis, Langford and Fredericks, Moss and Frye Score

On the current bill at the Riverside out of nine acts no less than six are "two" acts. Of the remaining three one is a playlet, one is the Mosconi Brothers, who are assisted by Elsie Lamont, and one, Burke and Valda, is aided and abetted by Granville English at the piano.

The Mosconis probably hit the high spot in favor, but there were two other numbers pretty close in the running, Moss and Frye and Langford and Fredericks. Moss and Frye are absolutely unique. There is no act in all vaudeville that has quite the same sort of humor to offer, and their harmonizing is far above the average. *An Old Sweetheart of Mine*, *Salvation Rose* and *Somebody's Waiting for Someone* are well put over by the pair of them. And speaking of unique comedy methods, Howard Langford is no piker himself. Clean-cut diction, mental alertness, and a certain dry appreciation of his own humor make of him not only one of the most distinctive, but one of the most thoroughly delightful of comedians. Miss Fredericks is good to look at and is adept at comedy also. The combination is just about all that could be desired.

D'Amour and Douglas opened the bill with very good equilibristic feats, followed by Green and Myra. This team, who incidentally would fare much better in a later position, have an original offering of violin playing, singing and dancing, which was well received. Among their musical numbers were *Take Me to the Land of Jazz*, *Frenchy, Come to Yankeeeland*, and *I'm Forever Blowing Bubbles*. Sylvester and Vance have a more or less amusing skit which they call "Horses." By far the best feature of the turn is Sylvester's singing of *Laughing Water, Ha Ha Ha*, a genuinely funny piece of song writing. The Mosconis closed the first half.

Helen and Josephine Trix, a dainty pair of sisters in a group of dainty songs, started the last half off in a pleasing manner. Both girls have charm and plenty of entertainment qualities. Harriet Rempel and company presented a picturesque bit of sentimentality in the form of a sketch called "Tarrytown," by Tom Barry, in which Miss Rempel played two parts quite successfully and caused tears to flow from the ducts of the tender-hearted. Moss and Frye followed, and Burke (or Berke, or Berk, as it has been variously spelled at several houses recently) and Valda closed. They work hard and deserve the big hand that they get. It is above the average as a dancing act.

MARTIN.

### Bayes Averts Panic

Nora Bayes proved a heroine while playing Keith's Garden Pier, Atlantic City, last week. She was doing her act when a terrific storm broke. The A. C. electric power was put out of commission. The theater was packed and when a panic seemed imminent Miss Bayes continued to sing in the darkness, with an imitation of stage lighting furnished by stage hands and ushers who pressed pocket flashlights into service.



## JAY GOULD AND FLO LEWIS AND OTHER NEW ACTS

### Jay Gould and Flo Lewis

Flo Lewis, who has become what might be called a vaudeville gazelle, what with jumping from turn to turn with unusual frequency, but distinctly improving her opportunities each time, is now reunited with one of her former partners, Jay Gould, and together they are the feature of "Chicken Chow-Mein." This time Miss Lewis seems to have settled on a crag from which it would be unwise to leap to another.

"Chicken Chow-Mein" is another one of those turns that come under the head of vaudeville production, having stars supported by a company and in the form of a revue. But, as is the case with most of the other newcomers, it is original in conception and entirely different in every way. This kind of act is now in the heyday of popularity, and some not as good as "Chicken Chow-Mein" have been outstanding hits.

Herman Timberg wrote the music for the act, which runs approximately forty-five minutes, and he also has staged the offering. The tunes are catchy. As the thing now stands, the intrinsic faults lie in rough spots that will soon be smoothed off. When this is done, and where is the act to which it did not have to be done? it will resolve itself into an excellent program feature.

It is unnecessary to detail the scenario of the proceedings. Suffice it to say that the material is well arranged and gives both Miss Lewis and Mr. Gould ample opportunity to display their well known ability. Miss Lewis's peculiar personality and distinct charm are given frequent chances, every one of which she grasps. Gould contributes his measure to the entertainment in his usual style. Among the supporting principals we recognized Sydney Marion, who was not programmed. It would not hurt the act at all to let Marion do a specialty, as he is a clever boy with his feet and at the piano.

The chorus is personable and each is a conscientious worker. The costumes are pretty and the scenery tasteful. The act has a "book" hardly enough to carry it along without the appearance of being a choppy concoction of specialties, and its comedy is sure to get laughs. TIDDEN.

### Reynolds-Donagan Company

With Maudie Reynolds added to the act, with new wardrobe and some new stunts added to the routine the Earle Reynolds-Nellie Donegan skating offering is on view at the Palace this week. With the way Earle Reynolds has brought the act artistically, fantastically and efficiently up-to-date, stamps it as a new turn. The skaters were assigned the opening spot at the Big Corner amusement house and while the spot mitigated to some extent, the act received rounds of applause at the close. Nellie Donegan and the Misses Maudie and Helen Reynolds do some thrillers on the rollers, while a big feature was the Apache dance done by Mr. Reynolds and Miss Donegan: the skaters keeping perfect time, executing the familiar steps, twists and glides of the Apaches, with Miss Donegan dressing it picturesquely. Fancy skating individually and col-

lectively showed that the Reynolds and Donegan troupe still leads the world, with neck spins and one whirl, with Earl Reynolds holding Helen suspended from the floor only by her feet, this trick bringing the Palace audience to a quick applause response. Skating acts may come and skating acts may go but the Reynolds-Donagan Company appears to keep abreast of the procession. This is due to a combination of things plus ability and the determination of Earle Reynolds that his act shall always lead, never follow any other turn of that nature, and his success at the Palace this week is sufficient proof that determination, energy, a willingness to take a chance as well as expenditure of real money in wardrobe are the real reasons why the Reynolds-Donagan Company is at the top. MARK.

### Billy Rhodes

There is certainly a marked difference between the Billy Rhodes who appeared at the Harlem Opera House last week and the Billy Rhodes who appeared at the Alhambra last season. It is the same Billy Rhodes, but his manner, his material, and his costume are vastly changed. His present act consists of his telling with the aid of a piano and the orchestra at times, of an evening's visit at which he was pressed into service as an entertainer. The songs he sings are for the most part clever, one being particularly good, *Where Did Mary Ann Get That?* In summery togs he presents a nice appearance, his voice is excellent, and there is everything in his favor for an early position on any bill. MARTIN.

### Musical Christies

The Musical Christies have an act that probably will fit into a family theater bill as opening number after it is fixed up a little. All of their work is good and all of it is entertaining, except when they play the inevitable "Poet and Peasant" *Overture* on the xylophone. Also it might not be a bad idea to delete the rather trite patriotic *Dixie—Yankee Doodle* finale. A French horn solo by the woman is very pleasing as is also a saxophone number by the man. At one time the Christies, probably Mr. and Mrs., pause their musical efforts to gag each other. The patter at the present stage needs trimming. The trouble with this act is not how they do it but what they do. TIDDEN.

### Luckie and Harris

Luckie and Harris have delved into the mysterious recesses of the past and resurrected a few stories that are hoary with age. They put them over, though, and get lusty laughs with them, so why complain? A few of their quips are not included in this category unless they go too far back for the memory of the present generation. The act opens well, and Luckie's methods tell all through the turn. Harris sings *The Kiss that Made Me Cry*, and the last half of their act is occupied with *All Those In Favor Say Aye*. A lively dance number closes the act. Laughter and applause are in quantity to warrant a long string of pop dates. MARTIN.

### SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Laughing Water, Ha! Ha! Ha!	Sylvester and Vance
I've Got My Captain Working for Me Now	Bergman and Clark
When the Preacher Makes You Mine	Simpson and Moore
A Kiss for Cinderella	Wheaton and Carroll

### Stanley and Birnes

Hoofers. To be more explicit, dancers. Of the softshoe specie. Two boys with ideas of the sort that placed Doyle and Dixon in a class by themselves. At the Palace this week Stanley and Birnes in second position scored a substantial hit with their dancing, although their opening with vocal efforts used as an initial wedge only slowed them up until they skidded into their regular dancing layout. Team work seems to be their most valuable asset and their ability to keep in step throughout won them recognition at the Palace. It's not the greatest dancing pair of male steppers in the world, nor is it the worst. Instead they strike a happy medium and should prove a valuable adjunct to any variety bill. Their opening number tags "Let's forget we were ever married," with a dance following that held up the number. They did better when they swung into an eccentric dancing "bit" that was followed with some further demonstrations of team work that brought them up on the right side of the ledger at the close. MARK.

### Frank Gould

Frank Gould can put a song across, and he also has good delivery in the monologue department. These things he seems capable of doing with some originality, so why he essays to closely imitate Eddie Cantor, even to the white rimmed spectacles featured over the black-face makeup, is hard to guess. And because he is so much like Cantor he goes well, but we feel that he could make a name for himself without following somebody else's footsteps. He certainly pleased the audience where he introduced his act.

The songs he sings, with clear enunciation and a powerful voice, include *You Don't Need the Wine To Have A Wonderful Time*, *Alcoholic Blues*, which he follows with a clever melody of "farwell" songs, *Let's Help the Irish Now* and *Granny*. This monologue material is good, but a number of the gags we are sure we heard in productions and from other monologists. He is too capable a boy not to have material all his own. An original line of talk ought to be easy to get. TIDDEN.

### Arthur Hill

This gentleman presents an act that forms an excellent first or last turn for the pop circuits. His modus operandi lies in maintaining his equilibrium while mounted on single wheels of large diameter. They range from the old fashioned high-wheeled bicycle to a heavy cart-wheel, the latter mounted by a running jump on the hubs, a spectacular and seemingly dangerous performance. Hill receives sound applause and deserves it. RANDALL.  
(New Acts Continued on 1368)

### Comedy Rounds Out Satisfactory Bill at 5th Ave. Last Half

Business was good at the Fifth Avenue the last half of last week with the comedy of sufficient proportions to make the audiences feel as though they were getting a run for their money.

There was plenty of singing, with one act dishing up rather coarse fun in a roughhouse way a la the old school room interior while another, "The Cat," with a corking good comedy theme, presented by William B. Friedlander, with Hugh Herbert the author and stage director, was laughingly received.

Green and Myra were well received in a dancing conception that was also interspersed with songs. Greenlee and Drayton, negro entertainers, held the opening spot effectively. "The Cat" was a surefire comedy gem although the cast itself did not come up to expectations.

Arthur Deagon has returned to vaudeville after a summer layoff within the shadows of the Lights at Freeport and his act remains about the same as last season, with several changes that were enthusiastically received downtown. The Hippodrome Four is a mixed male vocal aggregation, with roughhouse didoes in a schoolroom. An old idea with some rather amusing monkeydoodle bits by the comedians in the outfit. The singing was up to the average and the Four registered as a whole at the Fifth Avenue. Olga Cook is reviewed under New Acts. Bobbe and Nelson landed a bangup hit, the singing being the feature. That little chap sure has a great voice for vaudeville and he cleans up with it. He was a large sized hit with *Rock Me To Sleep With A Dixie Melody*. Lola Girlie and Co. closed the show; reviewed elsewhere. MARK.

### Song Carnival During Last Half at Proctor's 23rd St.

The bill during the last half of last week at Proctor's Twenty-third Street is quite in the nature of a song carnival. The opening turn, the three Melody Maids, do nothing but sing popular songs, among which are *Down By the Meadow Brook*, *Red Lantern*, and *That Ain't All and Im Forever Blowing Bubbles*. Also the second act, Frank Gould, provided many songs, some of which were *You Don't Need Wine to Have A Wonderful Time*, *Alcoholic Blues*, *Let's Help the Irish Now* and *Granny*. Gould's singing is better than his monologue work.

Wood and Wyde, presenting their rather original form of patter act used only special numbers. The team did not have any trouble in scoring a hit. Elsie Schuyler and Co., also used exclusive songs in her misnamed single turn. The company is a young woman on the stage for only a moment or two, officiating as a manikin for some mechanical clothes. Miss Schuyler did not create any great stir. The ever popular Sam Hearn, "the farmer with the violin" got his usual large quota of laughs.

The headline attraction, Aaron Hoffman's farce-comedy sketch "The New Leader," was a decided hit. It is sure fire stuff and of the type that practically all audiences like. TIDDEN.



## OUTSIDE NOVELTY ON PALACE BILL

### United States Glee Club Is New Diversion to Regulars

An outside novelty on the Palace bill this week is the United States Glee Club, which is not a vaudeville turn in any sense of the word, yet is so framed and so timed as to fill in an allotted spot and do it justice to the queen's taste. This array of male singers from Uncle Sam's Navy scored a big hit, with the some thirty singers, pianist and Song Leader Jerry Swinford offering a routine that included numbers mainly familiar to the boys who tread the decks but so splendidly and effectively vocalized that the Palace audience enjoyed the turn immensely. The only topical number used was *Until We Meet Again*, and this song was led by Swinford himself. The singing saliors make no attempt to overstay their time on the stage. More topical numbers would help their score.

Aside from the hit of the gobs the entire show ran a gamut of applause that stamped each turn in passing as a big success from the viewpoint of the Palace regulars. The Reynolds-Donegan Co. (under new acts) started the applause agoing in the opening position. Stanley and Birnes (also under new acts) did well on second. Then came that pleasing pair of diminutive workers, Sylvia Jason and William Haig, who have a decided novelty with their "written to order" turn which fits this talented duo to a T. Miss Jason is a cute bit of femininity and handles herself naturally.

The hit that Joe Morris and Flo Campbell made was the biggest surprise of the day. They have been playing the pop houses prior to their elevation to "big time" consideration and their success at the Palace upheld the booking judgment of the act placer at the Palace. Their comedy struck home all the way and it has been many a day since a woman has done such a "straight" as that done by Flo Campbell. She sure is some "50-50" prop of this act and there's no telling where Joe Morris' comedy fol de rol would be without her able assistance. The Jimmey Hussey act in its second week repeated its success of last week. Tot Qualters not only looks like a million dollars but has a personality that helps all the way.

After intermission, current weekly and Timely Topics appeared Ruth Budd. A tough spot to be sure, but little Miss Ruthie stood out like a house afire. To be sure, she doesn't pose as a vocalist but her songs were well received, while her thrilling work on the flying Roman rings and the subsequent perilous work on the rope a la perch had the house applauding like mad. A wonderfully daring little woman. In succession came the U. S. Glee Club and Lew Dockstader (the monologist is under new acts by reason of his material), with Frankie Wilson appearing in a series of poses at the close that held everybody in. Miss Wilson wears tight to show a shapely figure that has vari-colored lights thrown on her posing figures.

MARK.

# FAN SAN

(This is not a face powder)

## Entertaining Bill at Harlem Opera House Last Half

The feature of greatest interest on the last half bill at the Harlem Opera House was the little review offered by Eddie and Birdie Conrad. Their song numbers, the setting, and the dainty staging of the whole, give excellent support to the capability of both the team, and the act is worthy of any bill. The Gypsy Trio opened the show with a spirited dancing act. In second spot, the ex-gob Billy Rhodes sang a series of special songs in a pleasing baritone. Jack Wyatt's Scotch Lads and Lassies, a big singing, dancing and piping act, scored the success that is usual with such acts. Their piping is by far the best feature of the act. Luckie and Harris proved themselves expert salesmen of antique wares, getting over very well with aged jests, a couple of songs, *The Kiss that Made Me Cry* and *All Those in Favor Say Aye*, and a little bit of dancing. Beulah Kennedy, "The Girl in the Air," closed the show, singing *I'm Forever Blowing Bubbles* and other songs as she floated over the audience. MARTIN.

## Steinway Bill, Last Half, Pleases Big Audience

The bill was one of the best produced by Manager Douglas Faulkner. Danny Dunn proved himself a juggler and comedian of more than ordinary merit. In his act several new tricks with sticks and billard cues were introduced. He won high approval. Not less successful were Stone and Freeman, blackface comedians, who gave a festive melange of melody and mirth. The large audience was not reticent in expressing its appreciation and the team were obliged to give several encores.

Harris and Brown, a captivating young woman and a man singer, gave an unusual brilliant vocal act. Bert Morrissey, singing comedian, also scored one of the evening's triumphs in a merry song and dance act. An outstanding feature of the program was an act by Bessie Neff and company, in which Miss Neff showed impressive ability as a singer. The enthusiastic applause accorded her showed that she was one of the evening's favorites. A sparkling singing act by Benton and Shore in which gay banter and song were intermixed, was an effective climax to the bill.

NURNBERG.

## Good Six Act Bill at Proctor's 125th St. Theater Last Half

An individual hit was made by Bill Dooley working alone. Marino and Maley, with a comical Neapolitan mannerism, made another, and the sketch, "Honor Thy Children," was very well received. Bill Dooley wore an Eton uniform and yodeled in great style. He gave a Chinese number in a nimble dance and threw a cowboy riata in faithful imitation of Dil Rogers and Fred Stone. He danced as Bernard Granville's famous inebriate and had to give an encore. Marino and Maley made fun for their auditors in an inimitable Italian style all their own. Arthur Hill (new acts) opened the show in a pleasing way, and Lewis and Gordon presented a little farce called "Honor Thy Children." Also on this bill were Nelson and Erano (new acts) and Saxton and Farrell (new acts).

RANDALL.

## ALL KINDS OF ACTS AT HENDERSON'S

### The Meyakos Outstanding Hit of Excellent Bill

Although Coney Island was absolutely deserted in the rain on Monday night the same condition did not by any means exist at Henderson's, where the audience filled the house as usual. Nor did the weather dampen the attitude of the travelers from Brooklyn and points nearer.

Two outstanding hits were made by James C. Morton, assisted by his family of three, and the Meyakos. The latter, three unusually versatile Jap children, stopped the show, the applause continuing many minutes after the card of the next act was displayed. The acrobatic portion of their turn was well received but when they went into a song and dance the house went wild. For one of their encores they used *Everybody's Crazy Over Dixie*. Morton's clowning was liked so much the family had to make countless bows.

When it was learned that Ryan and Healy were unable to play the theater, Mlle. Diane and Jan Rubini, the French chanteuse and the remarkably fine violinist, were obtained to fill the gap. Although the non-appearance of Ryan and Healy was missed by those who know the work of the boys, the substitution was not a disappointment. The neat "Song and Dance Elopement" presented by Bobby O'Neill and the clever offering by Eddie and Birdie Conrad were two song and dance turns, far enough apart on the bill not to conflict, that got across in fine shape.

Ed Gallagher and Joe Rolley's "The Battle of What's the Use," sort of a revamping of the well remembered "The Battle of Too Soon," was as much of a success as the old timer always was. Joe Rolley is one of the best partners Gallagher has had among many. The program played what seemed an extended time which probably accounted for the let down in enthusiasm apparent during the De Wolf Sisters' act.

Also something was wrong when Bert Fitzgibbons came out. He tried everything he could to get the crowd with him but they seemed too unresponsive to follow him. Evidently worrying about getting home in the rain at the late hour, most of the house walked out on the Upside Down Millettes, who "use their heads for their feats." Arthur H. Hill, performing on an old fashioned velocipede, opened the bill and Reegan and Edwards pleased with their novelty jazz and dancing.

TIDDEN.

## Golden and Golden Win at Steinway, First Half

Fred Douglas a young singing comedian opened the bill. He is a promising youngster, but his stage presence at present is too amateurish. Golden and Golden were the next comedians. Their dancing and rapid fire dialogue threw the house into hilarious laughter. Fay Gordon, a pretty girl singer, sang popular and classical selections with impeccable technique. King and Francis were next billed, but only King appeared declaring that his partner had disappointed him, and that he would try to amuse the house himself, and he did so, very effectively. Mary Pickford's Movie Dog ended the bill.

NURNBERG.

## ALL ACTS HITS AT THE NEW BRIGHTON

### Sold Out House Unusually Enthusiastic with Appreciation

For the first time this season the Monday matinee at the New Brighton was sold out, with the exception of a very few rear balcony seats this week. And in the face of pouring rain and the long trip from Brooklyn to the theater it may be said to be an unusual happening for any house not in a neighborhood to catch drop ins. However, they amply rewarded the crowd for any dampness and trouble they might have incurred with a vaudeville show of the first water.

"The Creole Fashion Plate" offering an entirely new routine and carrying a different piano player in the person of Lew Pollack, stopped the show, and when he took off his wig the applause was continuous for many minutes. His new songs are *Buddha*, written by Pollack; *In Sunny Roseland*, *I'm a Dreamer Blowing Bubbles*, and one of Irving Berlin's latest, *I Lost My Heart in Dixieland*.

Practically the whole second half of the show was taken up with the new Jay Gould-Flo Lewis vaudeville production, "Chicken Chow-Mein" (new acts), of which Herman Timberberg was the "chef." The other acts making up the final division were Felix Bernard and Jack Duffy, and the aluminumed Rinaldo Brothers. Bernard and Duffy, for some reason placed in the bill's star spot, had the big audience with them all the time. Some of the songs they played and sung were *You've Got to Hand it to the Yankee Girls*, *The Woman in Room 13*, and *Oo La La, Wee Wee*.

Jim Toney and Ann Harman jumped into the breach left vacant by the absence of Bonita and Lew Hearn, and were the better type of act for the spot they were in than the pair programmed to play. Toney's comedy created a riot. Harry Carroll and Anna Wheaton, always favorites at the Brighton, were more successful than usual. *A Kiss for Cinderella* and *Poor Butterfly Is a Fly Girl Now* were two of their song hits. Catherine Powell, doing an unusually pleasing dancing single, started the show off well. Somewhat of an innovation is her using *Hindustani* for a Spanish dance. Marconi, who plays the accordion, and Fitzgibbon, a pianist-xylophonist, went well in number two.

TIDDEN.

## Good Entertainment at 58th St. During Last Half

A well-balanced bill, being well arranged and having variety, was provided the patrons of Proctor's Fifty-eighth Street during the last half of last week. Although each act was well received the outstanding hits were made by O'Connor and Dixon, who fairly brought down the house with their "nut" comedy, and James C. Morton and his family of three, whose efforts were awarded by constant laughter.

The Musical Christies musical instrumentalized a good start to the bill. Dave Manley's political monologue is in better shape than when we saw him recently. Magee and Anitu were mildly interesting in a dancing act. Diane and Rubini did not have any trouble in getting applause for M. Rubini's violin playing and Mlle. Diane's chantant. TIDDEN.



## FINE PROGRAM SEEN AT THE ROYAL

### Billie Shaw, Clark and Bergman on the Bill

One of the best programs of the season drew a capacity house at the Royal Tuesday afternoon. The headline honors were shared by Billie Shaw, Clark and Bergman and Anna Chandler. All of the acts were received with great enthusiasm, and more dash and spirit, as a result, was observed in the performers' work.

It is a very appealing and colorful dancing act which Miss Shaw has devised. She possesses a piquant personality and dances with a vim that would win her a secure place in the affections of the most critical audience. Rather bizarre effects are employed in her setting which enhance her style of dancing. She has a number of costume changes, all of which allow her plenty of freedom of limb.

Clark and Bergman presented their attractive song act which is laid in a forest, the latter representing a novelist who is seeking rest and quiet in a tree house, while Miss Clark is a young girl who has strayed accidentally into the woods. They sing with telling effect *I've Got My Captain Working For Me Now* and *I'm Forever Blowing Bubbles*. Anna Chandler sang with fine diction and clarity several semi-classical numbers composed by her accompanist.

Wilbur Sweatman jazzed away on his old clarinet with such vigor and charm that he had difficulty in finishing his act. The audience insisted on more and more of the kind of music that is now sweeping the world. To show his skill and versatility Sweatman played three clarinets at the same time during one number.

The Three Rubes made a big hit with their grotesque tumbling and dancing. Al Raymond, of the old team of Raymond and Caverly, attracted many laughs with his monologue of politics and personalities. Bessye Clifford exhibited a beautiful figure in a series of poses. She held the closing position but not a man left the theater during her performance.

REID.

### Strike Helps Harlem Opera House First Half

The Harlem Opera House felt the recent subway strike heavily by the crowds of would-be patrons it had to turn away. The show was fair and served as good entertainment to the folks unable to go downtown. Dotson, the colored stepper, opened the show with clever dancing, such dancing as only the Southerners know. Marshall Montgomery, with the dainty assistance of pretty Edna Courtney, ventriloquized in a sketch and pleased his hearers. Three men with harmonious voices sang as the Blue Bird Trio. Wood and Wyde gave a satire of Greenwich Village existence and the Buch Brothers, jolly Jack Tars, closed the show as the Ship Ahoy Boys.

RANDALL.

### Andy Lewis Dies

The Broadway bunch that knew Andy Lewis, the burlesque comedian, so well was griefstricken last Friday when news of his demise was chronicled along the show Rialto. Lewis died from complication of diseases.

### Crowded House at Proctor's 125th Street First Half

The well-known subway strike was the ill wind that kept a host of people in Harlem early in the week and Proctor's 125th Street Theater profited thereby. Paula opened the show by flying through the air at breathless speed on the flying trapeze. Copeland and McKissick won applause with their turn as the "Gopher Dust Twins." They are black-face comedians and live up to their billing. There was also a miniature music comedy called "Married via Wireless." Val and Ernie Stanton wore the stage conception of an English bloke, much to the disgust of Major Woodford, and caused a young riot by their line of comedy. Kinny and White closed the performance. This pair won all sorts of favor by the dance as they portrayed it. They are handsome in appearance and extremely graceful. In addition their turn is beautifully costumed.

RANDALL.

### Fair Bill at 23rd Street Theater During First Half

A six-act bill of short acts was headlined by Basil Lynn and team-mate at Proctor's Twenty-third Street the first half of the week. Lynn is evidently breaking in a new partner just now. The man has a fine baritone voice and his solo number, *That Wonderful Mother of Mine*, gets over big.

A good Japanese man and woman acrobatic team opened the show. Walters and Cooper, doing a song and dance with a mixed sort of delivery, were just mildly successful. A playlet called "Our Children," presented by Nat Jerome and three supporters, followed the above team and did not rouse the house out of its lethargy. But when Earl Ricard made his appearance the crowd began to sit up and take notice; there was a reason. Ricard is there. He puts his songs across with snap. Miller and Hill, offering a neat singing and dancing turn, also met with response in the closing position.

TIDEN.

### Fair Entertainment at Proctor's 58th Street First Half

A clever lad opened the performance named Stanley, the Upside Down Boy. He wears the happy grin of the successful plumber and has a string of spectacular stunts up his sleeve. Nelson and Evans were merely mediocre and not always in good taste. Marie and Ann Clark scored the hit of the program with a line of conversation put out without the aid of songs. But Earl and his Six Girls wore pretty white gowns and played dulcet strains on a series of musical instruments. With seven banjos they played that never-failing favorite, *Suzanne River*, and they blew *Bubbles* on as many saxophones. Simpson and Moore came out in a nice full stage setting and black and white costumes. They both have fine voices and pleasingly sing *The Everlasting Blues*, a crooning lullaby *Bye-Low*, and *When the Preacher Makes You Mine*. The show is closed by Anderson and Yvel with a dainty combination of singing and fancy roller skating, ending with a freak dance on skates.

RANDALL.

### Lew Dockstader

Lew Dockstader is among the last of the minstrel Mohicans. Lew grows older in age each passing season, but there is one thing certain he is the youngest of the monologing family when it comes to keeping the humor of his act evergreen. Lew comes and goes with the spirit of an April shower. There is always that "something refreshing" about a Dockstader monologue that still pins him at the top as one of the leaders in his style of work. Seems strange not to see Lew all blacked up like an old stove, but Lew finds that vaudeville isn't as exacting on the burnt cork thing as the road was when Lew headed his own minstrel organization and as a joke is a joke no matter who refuses to claim it as his own, the whitefaced Lew puts 'em over. He lands a homer this week at the Palace, with the opening of his "single" devoted to the passing of John Barleycorn. Lew eulogizes the J. B. gink in a humorous way: much of it subtle but poignantly amusing with a shaft of humor that cannot be denied by those who are intelligent enough to appreciate comedy as dished up a la Dockstader. For the finale Lew good naturedly kids President Wilson, his absence from the country, and while Democrats in his audience do not relish that kind of railery there are Republicans who do. But all things considered Dockstader is a monologic success anywhere.

MARK.

### Lola Girlie and Co.

This is the same Lola Girlie that performed so artistically and efficiently with Bankoff in vaudeville and at the Winter Garden formerly. In her present vaudeville layout she is assisted by two feminine dancers billed as Mlle. Iome and Lillian. It is a strictly dancing arrangement the trio offer, with Lola Girlie, of course, holding the premier danseuse assignment. Miss Girlie dances with the same artistic gracefulness as she did of yore and has several little solo dances that proved both interesting and entertaining. She dresses the turn well and works with much feeling and expression. The young women assisting her are good dancers, one of them in particular showing wonderful agility on her toes as well as being decidedly supple and graceful.

MARK.

### Elsie Schuyler and Co.

Elsie Schuyler does a singing single turn, with a lot of trick scenery and props and a young woman manikin to assist her in one number, which has to do with the clothes women will wear in the future and those they wore in the past. Here she uses a mechanical contrivance that dresses the manikin in cardboard costumes. Her following material consists of two songs before a plush drop on her finale is about life in a bungalow. The dwelling is on a drop and has transparent windows with silhouettes shadowing through.

TIDEN.

### Insuring Song Titles

Insuring song titles has become quite a local fad. Lloyds' has just insured the titles for some new songs just placed by Jack Robbins, the hustling little manager for the Richmond Music Co. Recently he placed *Tell Me* with the Jerome Remick Co.

## BUSHWICK PROGRAM

### Lengthy Bill Has Many Good Features

Shoemaker, Roseleigh & Co., Arnaut Bros. and Myers & Moon headlined. Frank and Milt Brittin lead off with their jazz on the xelophone, and ended up with trombone and cornet. They had lots of pep and a good catchy act. Kerr and Weston followed in songs and dances.

Dorothy Shoemaker-Jack Roseleigh and Company appeared in "Mr. James of London." This sketch is their old standby and always seems to go well. Good acting was given throughout, and when Mr. James of London was found to be a baby boy, everything ended as in a story book. Hallen and Hunter came next in "Just for Fun." Miss Hunter played the violin well, and together with the jokes, funny faces, lisping of Hallen, the pair put over a good few minutes.

Ernestine Myers and Paisley Noon had quite an elaborate act. Miss Noon's dancing was very good, especially her interpretation of a Turkish dance. She also did a little toe dancing. Craig Campbell, tenor, started the second half and it is surprising how well a good singer can put over opera pieces on the vaudeville stage. Usually they are just tolerated, but this time he was encored. For a little diversion he sang *Madelon*.

Arnaut Brothers, the famous loving birds, appeared in their same old regalia and pleased everyone. Their fiddle playing is remarkable considering their unique antics while playing. The loving bird scene is a scream. Martin Webb in "Cousin Giuseppe" brought up the rear of the show and sang some good old Irish songs. His cousin coming out of the audience created some laughter, but his act would go just as well without it.

HUSTED.

## ORPHEUM BILL

### Three Headliners on Program Please Audience

Venita Gould, Joseph L. Browning and Marmein Sisters with David Schooler constituted the headliners. The Dancing Kennedys opened with clever dancing. Duval & Symonds in "Their First Quarrel" were next. Good singing, dancing and funny banter made theirs a good act. Louise Carter and Company appeared in "For Him," a sketch based on the returned blind soldier boy, who suddenly regained his sight when angered by his fiancée giving him up for another.

The Dixie Due, Sissle & Blake, a colored pair who play the piano and sing earn applause. With Schooler playing the piano the Marmein Sisters executed some clever steps.

After intermission Joseph L. Browning came on with his "Timely Sermon." He also sang hymns that caused laughter. Henri Scott sang parodies on selections from "Faust" and "Carmen"; also *The Americans Come* and *On the Road to Mandalay*.

Venita Gould in her interpretations of Grace LaRue, Jack Norworth, Fay Bainter, Mary Nash and Eva Tanguay was a hit, and won a good encore. Asahi, with his magic tricks and his two assistants who keep the audience in attention with their juggling stunts, was a good last act.

HUSTED.



# IN THE SONG SHOP

By E. M. WICKES



Jack Mills, Inc. has opened a branch office in Philadelphia and has placed Jack Roseman in charge. He has also opened one in Atlantic City.

Eddie Mack is the big mogul there. As a starter, Mills has landed Henry Lewis, Whiting & Burt, and Billy Slason on *I Don't want to be a Doctor*. Billy Worsley, assisted by the jazz band with Jimmy Hussey, is featuring *I'll buy the Ring and Change your name to Mine*, which is published by Jack Mills.

## American Jazz Headed for Japan

Recent trade reports have it that American pianos are getting a foothold in Japan. And the pianos won't be there very long, when some one will begin to export "blues" and jazz into the land of cherry blossoms. Every country that has come in contact with this country's popular music, especially the raggy stuff, has taken to it with avidity. American song writers have a knack of injecting something into their melodies that foreigners don't quite understand, but, nevertheless, they can't resist the rhythm of it. Japanese in this country take to everything American that possesses "pep." And once the millions in Japan are inoculated with American jazz they won't stop until they become jazz friends. Already some of the Japanese are baseball bugs of the first degree. On more than one occasion newspapers have reported, rival teams over there have been prevented from coming together by the authorities, as the latter feared that after the game the diamond would look like No Man's Land and following a big drive. The Japs are built for speed, they are about ready for new "pep" and what they won't do to jazz once they get started won't be worth printing. Maybe some day American popular songs will enjoy big sales in the Orient. But it will be a poor policy to tell a Jap that some ordinary song is a world beater, for if he should buy it and discover that you have sold him a lemon he will be through with you forever.

## Jack Driscoll an Army Song Leader

Jack Driscoll, who sang for twelve years at the 14th street theatre, is now an army song leader. His job is to take 3,000 men every week, those about to be discharged from service—and teach them old and new songs. At the end of each week these men are demobilized and sent to various parts of the country—all depending upon where they happen to live. And in this way they carry to all corners of the U. S. A. the latest songs of the day. *Sweet Adeline* has been so popular with the doughboys that Driscoll has decided to teach the *Sweet Alice Gray*, the successor to *Sweet Adeline*, which is the work of Dick Gerard, author of *Sweet Adeline*, and Halpin O'Reilly Gilbert. During the next month Jack will sing at a number of big fairs, probably to over a million persons.

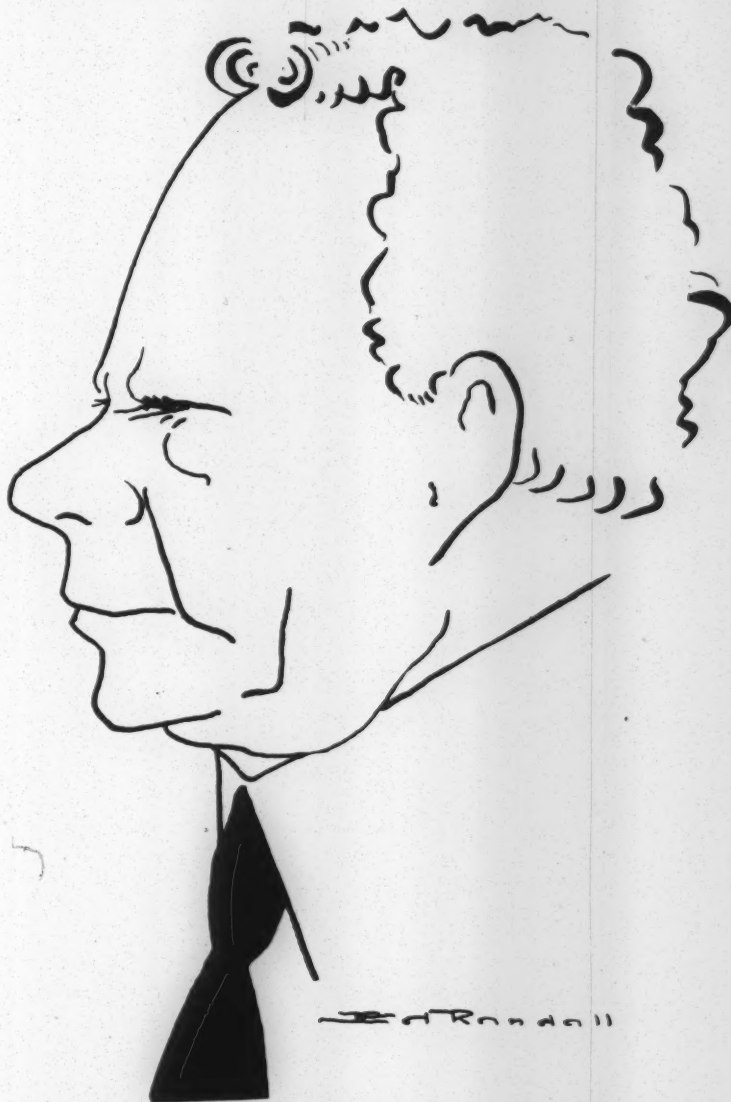
W. C. Handy of Pace and Handy received a beautiful photograph of the skyline of St. Louis in appreciation of his *St. Louis Blues*.

## Personals—American Jazz Headed for Japan—Jack Driscoll an Army Song Leader—Feist Setting Fast Pace—Does Irving Berlin Write All Songs that Carry His Name

J. Fred Coats of the McKinley Music Co., has gone to Atlantic City for a week to put in some work on his firm's songs.

Harry Goodwin, publicity man, who was with the U. S. Signal Corps in France, has signed up with Jos.

all over the country, and they are going to take advantage of it. Without being asked hundreds of dealers will take the page ads from the magazine and paste them up in the stores. And if Feist wins the confidence of the reading public—



## SONG PUBLISHERS—By Ed Randall

W. Stern & Co. His instructions from the firm are that *Let's Help the Irish Now* must get some real newspaper publicity.

## Feist Setting a Fast Pace

The September issue of the American Magazine carries a full page advertisement featuring *The Vamp*, *Sand Dunes*, and *Baby's Arms*. This is just a starter for Feist, and before he is through with his big magazine advertising he will have covered every city, town and hamlet in this country and Canada. One big dealer while discussing Feist's new campaign remarked;

"This method of advertising is going to be a big help to dealers

lisher is in a book and magazine-reading home. And this means that other publishers, will have to compete along the same lines or allow Feist to have the edge on them. A hit made by any methods will always sell, but the hit doesn't carry the rest of the catalog to any great extent. A big bank roll will be necessary to sell songs in this way, but the man who has the roll and is willing to invest it will get the cream. But Feist won't be alone, even from the start, for already other publishers have seen the handwriting on the wall—pardon the bromide—and they'll be out keeping step with Mr. Feist when the coming season is well under way."

Irving Berlin has a new song called *New Moon*, which will be featured with Norma Talmadge's photoplay by the same title.

In this country at least a dozen persons have maintained that they invented jazz. Now a newspaper in France contends that jazz is a French product. So it is about time that Sophie Tucker and a few of the other jazz experts got together to settle the question and crown the jazz king or queen.

Many performers are taking advantage of the opportunity of placing their photographs among the collection of celebrities adorning the walls of the new professional studios of Jos. W. Stern & Co., at 226 W. 46th street. Please page Ben Schafer!

At a recent outing of the Pawtucket Lodge of the Elks, Tom Langley won a prize offered in a song contest, singing *Wait and See*.

## Does Berlin Write All His Songs?

This is a query that people not familiar with the inner workings of the popular song game never tire of asking. Before Berlin jumped into the limelight as a popular composer the skeptics used to ask the same thing about another well known writer. The man in the street doesn't think it possible for one man to turn out the number and variety of hits that carry Berlin's name. Berlin has been asked this question by unknowns and celebrities. In fact, when he was in London some years ago the newspaper editors and some of the upper ten scoffed at the idea of his writing such wonderful rag time songs. To convince them he had a dozen of the skeptics gather in his dressing room in the London Hippodrome. He asked one of them to suggest a title, saying that he would take any title given to him and write a complete song, words and music, in less than half an hour. After getting the title from one of the group, he spent just twenty-nine minutes writing a rag number that he introduced that same evening at the Hippodrome. In England now no one ever doubts Berlin's ability. If he felt so inclined, he could, to convince skeptics over here, write a song in fifteen minutes. Berlin is a natural born song writer—he's a genius. And a genius doesn't need the assistance of a shoemaker to turn out finished products. A fakir falls when his prop falls, but it's a long time between *Alexander's Ragtime Band*, and *I Hate to get up Early in the Morning*.



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## WHERE THE ACTS ARE NEXT WEEK AND HOW THEY DID THIS WEEK

—Week of September 1st in Parenthesis—

**NEW YORK:** PALACE—Aug. 25, La Mar, Leona; U. S. Navy Jazz Band. RIVERSIDE—Kennedy, The; Middleton, J.; Overseas Revue; Ryan and Healy; Weems, Walter. ROYAL—Hallen and Hunter; Sam Liebert and Co.; Mullen and Francis; Travers Co., Roland. HARLEM OPERA HOUSE—First half: Bucks, Two; Faulk, Sidney; Mack and Co., J. C.; second half: Garrison, Jules and Annette; Wheeler and Potter. 5TH AVENUE—First half: Dotson; Hughes, Stanley and Maize; Vernon, Hope; second half: Dufors, Two; Dunn, Maud and Marian; Janis and Girls, Ed; Johnson and Co., J. Rosamond; Kohlmar, Lee and Co.; Mack, J. C. and Co. 23RD STREET—First half: Alshayne; Clinton and Rooney, Lipson and Co., Chas.; Puchinelle; second half: Lola Girle and Co.; "Playmates." 125TH STREET—First half: Buch Bros.; Green and LaFell; second half: Bluebird Trio; Misses Parker.

**BROOKLYN:** BUSHWICK—Aug. 25, Clark and Bergman; Gygi and Vadi; Leightners and Alexander (N. Y. Fal.); Miller and Mack. GREENPOINT—second half: Atkins, The; Cecil and Bernice; Monti and Parti; Rickard, Earl; Jas. (Fat) Thompson and Co. PROSPECT—First half: Kohlmar and Co., Lee; Osaki and Takis; Otto and Sheridan; second half: Bowman Bros.; Clinton and Rooney.

**CONEY ISLAND:** HENDERSON—Aug. 25, Hussey and Co., Jimmy; Lewis, Henry; Lucas and Co., Jimmy. NEW BRIGHTON—Texas Comedy Four, Toye and Sister, Dorothy.

**BALTIMORE:** MARYLAND—Aug. 25, Adolphus and Co.; Borden Co., Eddie; Creole Fashion Plate; Curtis, Julia; Daley and Berlew; Faulkner, R. C.; Mayhew, Stella; Olsen and Johnson (Bklyn, Orph.) Travers and Douglas.

**BOSTON:** KEITH—Aug. 25, Browning, Jos. L.; Kerr and Weston; Levy, Bert; Raymond, Al; Rekoma; Shoemaker, Dorothy; Sylvester and Vance.

**BUFFALO:** SHEA'S—Aug. 25, McMillin, Lida; Marmein Sisters and Schooler; Towle, Joe; Transheld Sisters (Toronto, Shea).

**CLEVELAND:** KEITH—Aug. 25, Lady Oga Towaga Troupe; Varvara, Leon (Det. Keith's).

**COLUMBUS:** KEITH—Aug. 25, Prosper and Moret.

**DETROIT:** TEMPLE—Aug. 25, Artistic Treat; Courthope, Jane (Roch., Temple); Emerson and Baldwin; Gray, Ann; Lavarre and Bro.; Rogers, Alan; Williams and Elinore.

**GRAND RAPIDS:** PARK—Aug. 25, Imhoff, Conn and Corinne Co. (Toledo, Keith); Onuki; Pickfords, The; Richards, Chris; Young and Wheeler.

**HAMILTON:** KEITH—Aug. 25, Conlin and Glass; Diamond and Brennan; Macart and Bradford; Wallace and Galvin.

**JERSEY CITY:** KEITH—Aug. 25, Garrison, Jules and Annette; Melnotte and Leedom; Saxten and Farrell; second half: Buch Bros.; Green and LaFell; Leonard and Whitney.

**LOWELL:** KEITH—Aug. 25, Felix and Fischer; Jazzland Octette (N. Y., River.); Lavars, The; Morgan and Kloter; Pistle and Cushing; Rudinoff, Valmore, Mildred (Portland, Keith).

**MONTREAL:** KEITH—Aug. 25, Ben and Hazel Mann; MacAvoy and Wilson; Pietro (Hamilton, Keith); Wayne and Warner Girls; Winston's Lions (Hamilton, Keith).

**MT. VERNON:** PROCTOR'S—Aug. 25, First half: Bowman Bros.; Girlie, Lola and Co.; Gleason and Co., Helen; Wheeler and Potter; second half: Belle Baker; Sylvia Loyal and Co.; Otto and Sheridan.

**NEWARK:** PALACE—Aug. 18, Four Marx Brothers, Julius, Herman, Leonard and Arthur, with a company of ten, played a return engagement by popular demand. They presented the scenic comedy, "N Everything" a range of comedy singing and dancing. Bessie Browning, "Back Again," is singing comedienne. Her characterizations were given cleverly, particularly her Tom Boy's song. She received hearty applause. Brooks and George, black face comedians, labeled "Wholesale Dealers in Melody," received a good hand. Sam Hearn "The Rube and His Fiddle" pleased with his account of a trip on a Pullman car, also the final number "The Burglar and the Vampire" was immensely amusing, given in Hearn's droll manner. Marie and Mary McFarland, Operatic stars of International reputation, sang pleasingly. Aug. 25, First half: Bradley and Ardine; Farren, Frank; Janis and Girls, Ed; Rinaldo Bros.; second half: Stanley and Birnes; Hope, Vernon.

**PHILADELPHIA:** KEITH—Aug. 25, Dunedin Duo; Briants, The (Det. Keith) Campbell, Craig (Wash.); D'Amour and Douglas; Green and Myra; Kelety, Julia; Montgomery and Allen; Moskova's Ballet; "Mrs. Wellington's Surprise" (Balt., Maryland).

**PORTLAND:** KEITH—Aug. 25, Darrell, Emily; El Cota; Foley and O'Neil; Lorenz Duo (Lowell, Keith); Five Princeton Girls; Eva Taylor and Gratton.

**TORONTO:** SHEA—Aug. 25, Belle Co. Adelaide (Hamilton, Keith's); Dawson Sisters; Irwin, Chas.; Fern and Davies; "The Man Hunt" (Hamilton, Keith).

**WASHINGTON:** KEITH—Aug. 25, Arnaut Bros. (Phil., Keith's); Belle Sisters; Hale and Bro., Willie (Phil. Keith's) Samuels, Rae.

**YOUNGSTOWN:** HIPPODROME—Aug. 25, Briscoe and Rauh; Carus, Emma; Dare Bros.; Emmett, Ryan and Co.; Jungling Nelsons; Tennessee Ten; Yates and Reed.

### ORPHEUM CIRCUIT

**CALGARY:** ORPHEUM—Aug. 25, Doner, Ted; Dunham and O'Malley; King and Co., Rosa; Langford and Fredericks.

**CHICAGO:** MAJESTIC—Aug. 25, Bankoff and Co., Ivan; Bernard and Co., Jos. E.; Eddy Duo; Evans and Co., Ernest; Jerome and Herbert; La Rue, Grace; Renault, Francis; Price, Geo. STATE LAKE—"At Girlie's Club;" Donovan and Lee; Hearn, Sam; Kobau Japs; Moran and Wiser.

**DENVER:** ORPHEUM—Aug. 25, American Ace; Dunham and Edwards; Ferguson and Co., Dave; Herschel Hendler and Co.; 3 Jahns; Williams and Mitchell.

**DES MOINES:** ORPHEUM—Aug. 25, Colour Gems; Ebs and Co., Wm.; Emmy's Pets; Kanazawa Japs; Newhoff and Phelps; Sharrocks; U. S. Jazz Band.

**DULUTH:** ORPHEUM—Aug. 25, Bell and Wood; Bonconi, Maleta; Hughes and Co., Mrs. Gene; Honey Boys; Norton and Lee; Vane, Sybil; Yip Yip Yaphankers.

**KANSAS CITY:** ORPHEUM—Aug. 25, Ciccolini; Eggott's Lilliputians; Lydell and Macey; Savo and Co., Jimmy; Seeley and Co., Blossom; Stephen and Hollister.

**LINCOLN:** ORPHEUM—Aug. 25, Aerial Shaws; Bronson and Baldwin; Dobson and Sirens, Frank; Espe and Dutton; Garcinetti Bros.; Switt and Kelly; Walker, Clifford.

**LOS ANGELES:** ORPHEUM—Aug. 25, Bradnas, The; Chinese Brass Band; Murphy and White; Mlle. Nadj; Oliver and Olp; Pianoville; Smiling Billy Mason and Forest; Watson, Jr., Harry.

**MEMPHIS:** ORPHEUM—Aug. 25, Dainty Marie; Ford, Ed and Lottie; Frisco; Jolson, Harry; Heart of Annie Wood; Lambert and Hall; Toomer and Co., Henry B.

**MILWAUKEE:** ORPHEUM—Aug. 25, Bender and Meehan; Cummings and White; Frazer, Enos; Hoffman, Gertrude; Melbourne, Mr. and Mrs.; Patricola; Phillips, Sidney; Whitefield and Ireland. PALACE—Collins and Hart; Hall, Bob; Green and Co., Harry; Jenks and Allen; Kay, Dolly; Shirley and Band, Eva; Van Cellios.

**MINNEAPOLIS:** ORPHEUM—Aug. 25, Farrell Taylor and Co.; Kane, Morey and Moore; Marlette; Morrissey and Co., Jack; Not Yet Marie; Roberts, Donald; Sidney and Townley.

**OMAHA:** ORPHEUM—Aug. 25, Brodeau and Silvermoon; Great Lester; Holman and Co., Harry; Johnson, Neta; LeRue and Dupree; Lloyd and Wells; Morgan Dancers.

**SALT LAKE CITY:** ORPHEUM—Aug. 25, Birds of a Feather; Clifford and Wills; Friganza, Trixie; Janis and Chaplow; Hines, Harry; Nathano Bros; Terry and Co., Sheila.

**SAN FRANCISCO:** ORPHEUM—Aug. 25, Bailey and Cowan; Haig and Waldron; Harris, Marion; La Bernica and Co.; Mower and Hart; Sylva, Marguerita.

**SEATTLE:** ORPHEUM—Aug. 25, Casting Wards; Clayton and Co., Bessie; Creighton, B. and J.; Current of Fun; Harmon and McManus; Haydn and Ercele; Lamberti.

**ST. PAUL:** ORPHEUM—Aug. 25, Clark, Ann and Mary; Bobb and Tipp; Kharum; Melnotte Duo; Norwood and Hall; Rasch and Co., Albertina; Sweeties.

**VANCOUVER:** ORPHEUM—Aug. 25, Bryan and Broderick; Heath, Frankie; Kelley and Co., George; Royal Gascoignes; Tannen, Julius; Ward and Girls, Will.

**WINNIPEG:** ORPHEUM—Aug. 25, Belgium Trio; Burt and Rose Dale; Ellis, Mme.; Ja-Da Trio; Regay and Lorraine Sisters.

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### POLI CIRCUIT

**BRIDGEPORT: FLAZA**—Aug. 25, First half: De Wolf Girls; Frisco Trio; Jolly Johnny Jones and Co.; Sherman, Joe; second half: Coakley and Dunlevy; Reegan and Edwards; Tossetti and Bennett; Valentine, The. **POLI**—First half: De Voe and Statzer; El Cleve; Kiss Me; Wells, Virginia and West; second half: Bevan and Flint; George and Co.; Col Jack; Rainbow Cocktail; Townes, Sydney.

**HARTFORD: PALACE**—Aug. 25, First half: Beauty Vender; George and Co.; Col. Jack; Morlin; 4 Pals; Swan and Swan; second half: De Feo Opera Co.; Dudley and Co.; Gertrude; La Pearl, Roy; Sherman, Joe; Turner and Grace; Wells, Virginia and West.

**NEW HAVEN: BIJOU**—Aug. 25, First half: Coakley and Dunlevy; Reegan and Edwards; Tossetti and Bennett; Valentine, The; second half: De Wolf Girls; Frisco Trio; Jolly Johnny Jones and Co. **PALACE**—First half: Dudley and Co.; Gertrude; 4 Meyakos; Rainbow Cocktail; Townes, Sydney; second half: Allman and Nalle; De Voe and Statzer; Kiss Me.

**SCRANTON: POLI**—Aug. 25, First half: Bengards; Kelly and Klein; McCarthy and Fay; Pollard; U. S. S. Carola Trio; second half: Conrad, Eddie and Birdie; De Lyte Girls; Gordon and Gordon; Monarch Comedy 4.

**WATERBURY: POLI**—Aug. 25 First half: De Foe Opera Co.; La Pearl, Roy; Lewis and Black; Turner and Grace; Vingle and Co.; Chas.; second half: Beauty Vender; McGowan and Co.; John; Morlin; 4 Pals; Swan and Swan.

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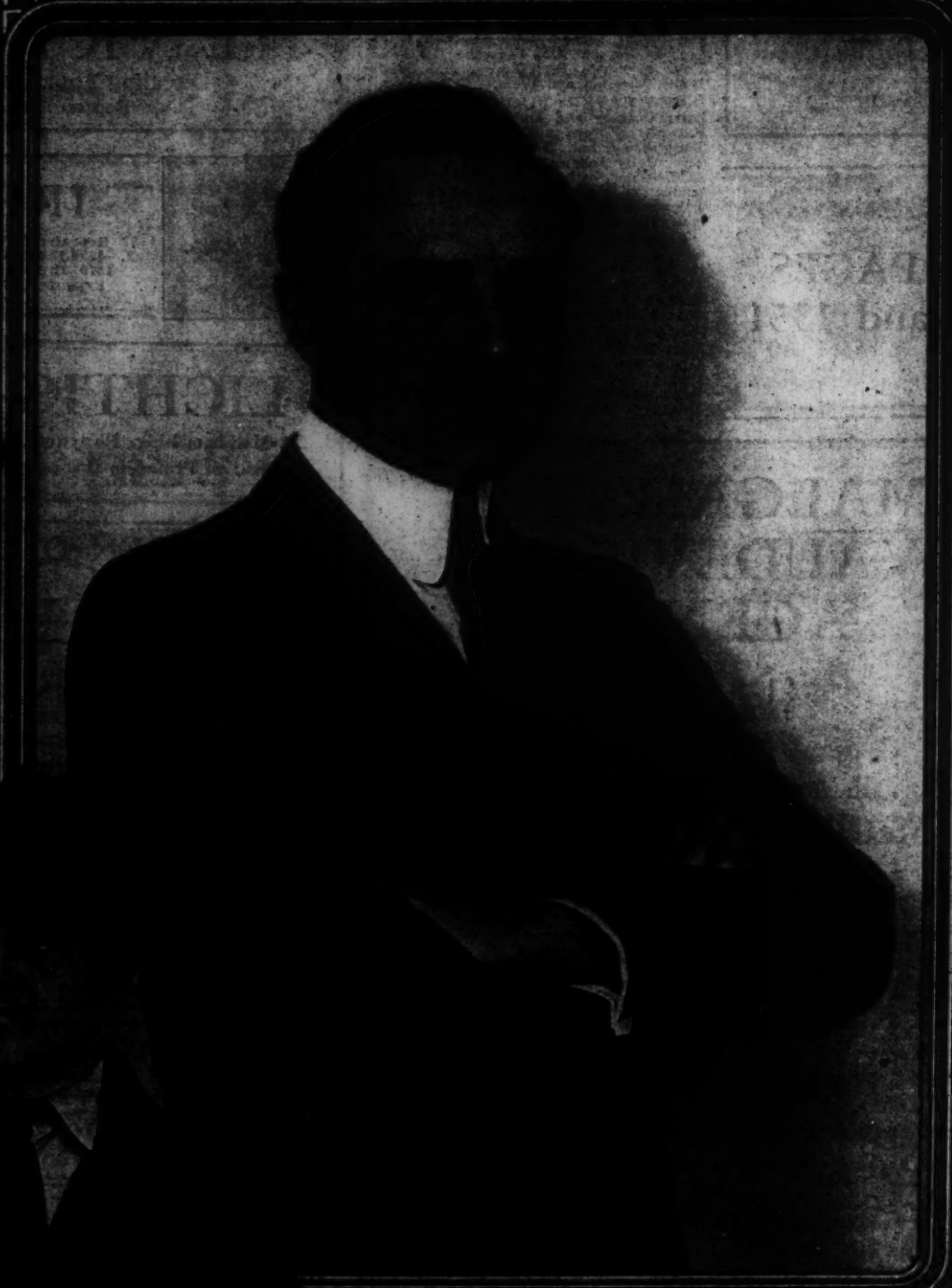
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August 28, 1919

PICTURES—1373

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In all picture history  
there have been not  
more than a dozen  
productions to com-  
pare with this.

**EUGENE O'BRIEN***Made by Selznick*

In "THE PERFECT LOVER"  
A RALPH INCE PRODUCTION

*Distributed by Select***SELZNICK  
PICTURES**

"A  
REGULAR  
GIRL"

has been adapted as  
the title of the big  
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previously advertised  
as "Everybody's  
Sweetheart" starring

**ELSIE JANIS**

Story by Frances Marion and Edmund Goulding. Direction James Young  
*Made by Selznick* *Distributed by Select*

## LOVE!!



Harry Carey, in "The Ace of the Saddle" (Universal) can evidently handle himself rather well on a rail fence when the occasion calls



The relatives having gone, Alice Joyce realizes the seriousness of things in "The Spark Devine" (Vitagraph)



From "His Bridal Night" (Select). The dream is a reality, as Alice Brady recently became the wife of the man, James L. Crane



"I cannot let you go," says the man in "The Firing Line" (Artcraft). But Irene Castle seems to dubiously wonder if it is sincere



This might be called a close up of a close up. This truly intimate scene occurs in "Our Better Selves" (Pathe), featuring Fannie Ward



The villain and villainess in "Yvonne From Paris" (American) forsake their villainy for a little love making



Eugene O'Brien plays the title role in "The Perfect Lover" (Select). Judging from the accompanying it is not what we might call an uncongenial role



Norma Talmadge in "The Way of a Woman" (Select). This arm length did not last long before the final clinch



# WITHOUT FEAR OR FAVOR—By an Old Exhibitor



Paul Scardon has left Vitagraph. He was an actor for long years, doing his best work for Mr. Ritchey at Reliance. I little suspected he had directing talent in that ancient day, but four busy megaphonic years at the Flatbush studio have undeceived me.

## Cochrane Must Regret This

And William Siström is with Louis Mayer. Siström is the best studio manager in the country, with one exception. It was meen that a top-notch like Mayer get him. Bob Cochrane, who was "wise" to the Siström abilities when William was an ambitious purchasing agent at Universal, must look on the transfer of Siström with regret. For Bob does not like to lose the "good ones."

## Bern Did't Do It

Despite the printed report, it is untrue that Paul Bern leaves the Goldwyn laboratory where he has editorial charge. The report said that he was now with Mr. Hodkinson. As a matter of fact, he had just signed a new contract with the Goldwyn outfit.

Here is a blast against the exhibitor from one of the biggest and best distributing executives I know.

"I noticed in a recent 'Without Fear or Favor' a paragraph about the theater situation. Of course, it may be your mission to show the exhibitor is burdened but how about the producer and distributor whose field is invaded by a lot of exhibitors.

"Several exhibitor circuits have been formed by and for the exhibitors to distribute the pictures made by themselves or their friends. You mention this so casually that I think perhaps you are leaning unduly toward the exhibitor's side.

"The producer from the inception of the business has been striving for better things for the industry—perhaps he did have more at stake, more capital invested and therefore more incentive for progress. Even exhibitors will admit that if it had been left to the exhibitors as a class, that is to the men who were exhibitors at the time the motion picture theaters would never have been beyond the store show class.

"It was the producer who pounded on better presentation and theaters for their increasingly better pictures—it was the producer who took the risk in making better pictures, some of them costing many times what had formerly been the net earnings of pictures up to that time and he had to refuse to let the poorly managed, ill-smelling, old fashioned house have them in order to force the house manager to get his own proposition fit for decent people, whose patronage, the producers vision told him, was necessary to a permanent business.

"For years certain producers and distributors gave the exhibitors the best pictures they had in the way of production, and the exhibitors would never have given them any higher prices or extended anything in the way of helping by paying more for pictures so the producers could spend more money in making them, if the producer had not figuratively

## The All-Distributor Viewpoint Set Forth In A Letter From A Big Distributing Executive—Was The Producer Pushed Into Producing Improved Pictures?

clubbed them into it—for the exhibitor's good.

"When the public began to demand still better pictures, the producer knowing that the exhibitor was making from three to five times as much on his investments as the producer felt that he could raise prices. He knew that if he didn't he would lose his stars, so of course, maybe it was forced on the producer. Anyway the exhibitor squawked and paid because he had plenty of money to pay with—but the producer couldn't raise his price fast enough to hold all his stars because the exhibitor went into competition.

"His percentage of profit was much higher than the producers or distributors and he knew what he could pay. He entered the producers field knowing full well how much he could take in on a picture but offering the producer's stars in proportion what the producer did not know he could pay and so cornered a lot of very fine attractions for himself.

## Shall Public Be Defrauded

"Now what would you like the producers and distributors to do? Sit quietly till they were thrown out of business. Shall the public be defrauded of better pictures and better theaters? Because, just so surely as the big exhibitors have invaded the producer's field they are going to cut down on the cost of production to get more profit for themselves. It is natural.

"There is a great deal to be said on this subject and I never will be able to understand how the exhibitors came to start what most surely will be their downfall.

"I believe that the only safe outcome on the whole proposition is merger and amalgamation until the tremendous cost of production is reduced to a point where there is wider distribution of profits and more equitable one for all in the industry.

"If things had come about a bit differently and had been handled in the beginning by men of broader vision, that is if there had been more such men as Mr. Zukor in the industry there would probably have

been three distinct units—the ones that Hodkinson talks about and does not understand—and all would have progressed equitably. But this was not to be because the men who talked about it were anxious to rush into print with their theories that they did not work out the fallacies and talk practically or get them into practice in time to make a fair division of profits for the three principal factors and now the inevitable will be a merger of all three, and an internal division of the returns."

That is the letter in full, without a comma omitted. It shows the All-Distributor Standpoint. The writer, of course, never lived in any other atmosphere! The distributing office has been his whole field. He reflects the opinion of that office to the *nth* degree. And there is no place in that opinion for the exhibitor's side; it is completely left out since it is not considered to "belong."

The All-Distributor standpoint is first shown by my correspondent in his statement on the "several exhibitor circuits." Ever since J. D. Williams had the good sense to organize First National, men with the All-Distributor view have been "seeing red." What an unpleasant dream! There is no exhibitor circuit in existence worthy the name excepting Mr. Williams', and far from merely "distributing the pictures made by themselves or their friends" that circuit distributes only the pictures of the best-known stars and directors. But the old-line producers and distributors have resented the "encroachment" of the Williams' combination so earnestly, have wasted so much time in fret and worry about it, that it has indeed taken on the shape, to them, of "several exhibitor circuits."

## Did Producer Strive—Or Was He Pushed?

It is totally untrue that "the producer from the inception of the business has been striving for better things for the industry," as everyone must know who has followed the course of this business carefully, and followed it outside as well as inside a producing or distributing office.

The producer gave the public junk for the most part, until the public started to stay away and such men as Adolph Zukor and W. W. Hodkinson showed it could be won back with improved pictures. The producer, in fact, gave the exhibitor wretched single-reelers and worse two-reelers just as long as the public was willing to stand for them.

Now, I grant many of the exhibitors of that time were content to make their easy money in the "poorly managed, ill-smelling, old-fashioned house" that the larger rental prices have surely made extinct. I know there were plenty who cursed the day that the mere announcement of some bum Western failed to bring out the S. R. O. sign. They, too, expected that "anything that moved" would interest the public forever, and had to be pushed out of this belief and OUT OF THE BUSINESS.

The producer did not "take the risk in making better pictures," for if he hadn't made them the exhibitors would have stopped playing his pictures altogether. He "took the risk" because he wanted to stay in business. So it wasn't a risk at all, but a case of straight business necessity! He had to go out and hire *real* authors, directors and stars because the public wouldn't stand longer for the product of the other sort.

Nor is my correspondent's complaint about the "higher prices" that exhibitors wouldn't give justified by the facts. The exhibitor had to be shown. With the "better pictures" from the producers came no end of tall promises from the producers. Every producer claimed he was making the "better pictures." Most of them, of course, were still trying to fight the inevitable, although all asked the exhibitor for more rental money. The exhibitor was handed lemon after lemon under the title of "grand feature film," and it is very likely that makers of the genuinely good features had to suffer.

## An Admitted Exhibitor Weakness

I will further admit that many of the exhibitors did not know, in the beginning, how to play the really good features in a way that would justify the higher rentals asked. Here the exploitation man entered.

I totally disagree with my friend's remarks about percentages of profit. It is usually, I am glad to say, a matter of merit. Oh, yes, even "in the movies!" The man who produced the best pictures usually made more than the man who didn't. The exchange handling the best pictures had the heaviest bookings. The exhibitor who showed the best films and exploited them the most effectively made his theater return the largest dividends.

I will pay very little attention to the correspondent's hits at the exhibitors who have entered producing, because I do not see that the mere ownership of a theater or theaters should bar anyone from that field. It logically welcomes ALL makers of GOOD films! The weakest note in my contributor's letter, therefore, is the assertion that the theater men "came to start what most surely will be their downfall." But it is perfectly natural in men who will not see the other side.

## 5 YEARS AGO TODAY

William J. Burns starred in "The \$5,000,000 Counterfeiting Plot."

Pennsylvania Court upholds State Censorship Board.

Two girls arrested in San Diego for impersonating Lillian and Dorothy Gish.

San Francisco police chief orders all European war pictures out of local houses.

Fi'm men disturbed over possible shortage of chemicals on account of European war.

## 10 YEARS AGO TODAY

Lubin announces invention of the first projection machine for home use.

Independent field claims half of exhibitors in Chicago.

"Fine" ten-cent houses said to be supplanting nickel shows.

Oklahoma courts decide in favor of Sunday performances.

American Moving Picture Co. formed to take over big chain of houses.



## GUY EMPEY SIGNS UP MOSES

Head of Select's Publicity Bureau Resigns for New Film Connection

THE film Rialto was agreeably surprised this week to learn that Vivian M. Moses, general publicity director for the Select Pictures Corporation since the inception of that company, had resigned, to become associated with Guy Empey in the production of special pictures. The severance of relations with the Louis J. Selznick organization becomes effective September 1.

Moses in going with Empey is not to confine himself to strictly exploiting Empey films, but will be in on a sort of partnership arrangement whereby that clever gentleman, in addition to handling the managerial end of the Empey productions, will also take part in the preparation

and production of the photoplays.

Vivian Moses has had an eventful career in pictures, entering the game as a scenario writer, having had a world of experience prior to that time as a worthy and prolific contributor to magazines and publications. He also served on the editorial staff of a number of prominent magazines, including the *Cosmopolitan*, *Harper's*, *Metropolitan*, *Literary Digest* and others. For four years Moses was on the editorial staff of the *New York Times*, the *Tribune* and other big city dailies.

His departure from the Select offices is regretted, yet the best wishes of his associates there go with him to his new station.

## DIANA COMPANY NOW ESTABLISHED

Pictures to Be Filmed in Japan and China

The Diana Motion Picture Company is the newest of the picture organizations to be formed in Los Angeles. This company will star Sojin Kamiyama and Uraji Yamahawa (who are called in Japan "The Sothern and Marlowe" of the stage). The first picture will be produced in Japan under the direction of Lorimer Johnston, who is president and director-general of the corporation. A company of sixteen people will leave for Japan in September—where three pictures, each a feature, will be taken. The company will go then to China for two pictures—and then return to Los Angeles—where arrangements have been already made for studios.

The company to go to Japan will have Edward Coxen as co-star and will have some very well known cinema stars also, who will be features of the various pictures to be produced.

The incorporators of Diana are Lorimer Johnston, president and director-general; Crane Wilbur, vice-president; Edward Coxen, second vice-president; Judge Lewis R. Work, secretary and treasurer. On the return to America, Edward Coxen will be at the head of his own company, in which he will play the leads and direct productions.

## Vitagraph Signs Gypsy O'Brien

Gypsy O'Brien is the latest recruit from the legitimate field to picture-dom. She has just been engaged by Albert E. Smith, president of Vitagraph, for a picture version of "The Day Resurgent," by O. Henry, and this will be her maiden attempt on the screen. Work has already been begun at Vitagraph's Brooklyn studio under the direction of Joseph Byron Totten. Webster Campbell will play opposite Miss O'Brien.

## Finishes First Episode

Burton King, director general of Wistaria Productions, Inc., has completed the first episode of "The Lurking Peril" a new serial in which Anna Luther and George Larkin are co-starred. Mr. King expects to have production completed some time in November.

## Fox Building to Open Oct. 1

The new William Fox motion picture plant at 10th Avenue and 55th and 56th Streets is nearing completion. With the four walls finished and the roofing under way, the building should be opened as per schedule on the first of October. The opening of this "film city" will be marked by formal ceremonies.

## Fischer Offices Moved

A. H. Fischer Features, Inc., the company recently formed by A. H. Fischer, B. A. Rolfe and Charles A. Logue, has formally taken possession of the Thanhouser studios, New Rochelle, N. Y., lately purchased by Mr. Fischer, and has moved its offices there from the former quarters at 18 East Forty-first street, New York. Besides being the home for the B. A. Rolfe productions, all of the company's affairs are now being administered from the studio offices.

## Film Advocates Better Roads

For the first time in the history of the industry, films are to be used to advocate the building of better roads. Cleveland has started the campaign, and the propaganda film, "The Open Road to Greater America," will have its first appearance in Cleveland this week, under the direction of Fred H. Caley, secretary of the Cleveland Automobile Club.

## Ruggles to Direct Owen Moore

Myron Selznick announces that he has signed Wesley H. Ruggles to direct Owen Moore in the first of his series of Selznick Pictures. Mr. Ruggles, although one of the youngest directors in the picture game, is one of the best known. He has directed a number of big screen successes, the most pretentious being "For France." Another success which he has just completed is "The Winchester Woman," in which Vitagraph stars Alice Joyce. He will start work at the Selznick studio immediately.

**Actors' Strike Helps Swell Broadway Picture House Business.**  
**M. Radin Making Sensational Billing for "The Red Viper."**  
**Coast Film Actors Send More Money to Striking Actors' Fund.**  
**Lyric and 44th Street Theaters Offer Picture Shows During Strike.**  
**New Capitol Theater May Get Started Some Time in September.**  
**Demise of James McBride Big Blow to Fox Film Executive Force.**

## STANLEY COMPANY BUYS THEATER

Big Film Firm Gets Broad St. Theater in Philadelphia

It was just announced this week that the real buyer of the Broad Street Theater property from the Fox Estate is the Stanley Company of America. The price paid is said to be close to \$600,000. The news of the identity of the purchaser is quite a surprise, as it was thought that the real buyer was either the Shuberts or the present lessee. The theater for years was operated by Nixon and Zimmerman, and is now leased by the Nixon estate, playing only high-grade attractions. It is understood that the present lease has about a year to go.

## Carlton Gets Scardon

Carle E. Carlton, general manager of the Crest Pictures Corporation, has engaged Paul Scardon to direct his forthcoming productions. Mr. Scardon has been identified with Vitagraph, for whom he superintended the direction of approximately thirty-nine feature pictures, one of his most recent being "The Gamblers," by Charles Klein. Mr. Carlton's first feature film is to be "No Children Allowed."

## Realart Gets Big Sign

Realart Pictures Corporation last week closed a contract for an electric sign on the roof of the Hotel Hermitage. The term is three years and the yearly rental \$36,000. It is expected that the sign will be ready late in August.

## TO EMPLOY ONLY EQUITY FOLKS

United States Photoplay Corporation to Recognize Only Men and Women of the A. E. A.

AT a meeting of the Directors of the United States Photoplay Corporation in Washington, D. C., August 13 resolutions were adopted whereby that concern would not employ any actor or actress for any screen work unless he or she carried the credentials of the Actors' Equity Association. This decision was made unanimously and places this corporation on record as being the first film company to make such a resolution.

The United is just starting a ten-

## Plunkett's Future

The rumor is flying to and fro that Joseph Plunkett, erstwhile manager of the Strand, New York, now allied to the New York offices of the Paramount-Artcraft pictures, is to be assigned to the general directorship of the Rialto and Rivoli theaters this fall by Adolph Zukor. Another report has Plunkett also expected to lay out the general film programs for the Moss houses as well as the two "R's." It looks as though Plunkett will visit all of the Zukor houses in New York as Zukor's general manager.

## DRAMATIC MIRROR

## NEW FIRM AT WORK

Wistaria Productions Start First Serial at Long Island Studios

Wistaria Productions, a new motion picture producing company, which has just been incorporated, has already started work on its first production in its newly-acquired studios.

The officers of the company are: Lynn S. Card, president; Frank F. Gallagher, treasurer; Thomas de Vessay, secretary; and Burton King, vice-president and director general.

Director King is at work at the Mirror Studios at Glendale, L. I., which have been taken over by the Wistaria Productions.

The first production which the new organization is now in the process of filming, is a serial which has as its working title, "The Lurking Peril." The idea of the story was supplied by George Larkin, and from his suggestions a complete scenario has been written by Lloyd Lonergan. Mr. Lonergan is well remembered for his adaptation of "The Million-Dollar Mystery" for Thanhouser.

Mr. Larkin and Ann Luther will be the stars of the serial, and Mr. King has surrounded them with excellent support in the form of a cast which includes among others, William Bechtel, Ruth Dwyer, and Peggy Shanor.

Publicity for Wistaria Productions will be in the hands of Joseph L. Kelley.

Special publicity will be given the new serial.

reel subject, "Determination," which is announced as a \$500,000-production.

Not only did this Washington company resolve to stand by the Equity contract but also sent a contribution to the strikers' fund with another to be made within a few days.

The confirmation of this report is made to the *MIRROR* in a communication signed by the United's president, F. F. Stoll. President Stoll is the author as well as producing director of "Determination."

## Exhibitors Arraigned by Priest

The Rev. Patrick Joseph Diamond, the fighting priest of Chinatown, has declared war on the picture houses of his parish and the vicinity for the way children are allowed to attend. He said that children who were under age easily hoodwinked the doormen by the mere declaration that they were over sixteen; that the pictures shown were such as to appeal to a coarse type of men and women; that children were sitting next to all sorts of questionable characters; that the children heard the crude and vulgar comments of the audience; and that many little girls have been annoyed by men.

Father Diamond has made a scathing denunciation of the picture house proprietors of the district, and as a Major in the Police Reserves, with power to arrest, declares, "I am going to fight them as long as I am in this parish."



## INVESTIGATE GOVERNMENT FILMS

### Special House Committee to Look Into War Department Expenditures This Week

EVIDENCE that moving picture companies and some Government officials have been allowed to make huge profits from Government films exhibited to arouse patriotism during the war and in the campaign of the public health service will be presented to the special House Committee investigating War Department expenditures this week.

The committee plans a complete inquiry into all the work of the film division of the Committee on Public Information, the Signal Corps of the army and the various films now being exhibited, apparently with some Federal sanction, as part of the campaign against venereal diseases.

Chairman Graham said he had received information indicating that large portions of "Fit to Fight," or "Fit to Win," as the film was later called, were stolen from the files of the Surgeon-General's office and are now being exhibited under the direction of a former official of the War Department. The army films were

taken at a cost of \$4,800, but it seems certain somebody has realized several hundred thousand from them," said Mr. Graham.

The committee is also determined to find what became of all the money collected by the committee on public information on its films of a patriotic nature.

Mr. Graham said he had evidence to show that the film division of the Creel Committee was composed largely of employees of moving picture companies who promptly turned over anything of value to the private exhibitors.

Officers who served with the Signal Corps abroad have also stated that the best moving pictures of actual fighting ever taken have not been exhibited in this country. The charge is that the films were withheld because of the influence, through the Committee of Public Information, of a private company which believed the exhibition would make its inferior films practically worthless.

## IS THAT SO!

William Gropper, one of the younger group of American artists, has been secured by Goldwyn to make impressionistic sketches of the Goldwyn stars—Geraldine Farrar, Madge Kennedy, Pauline Frederick, Mabel Normand, Will Rogers and Tom Moore—as they appear in their different characterizations.

Howard Dietz, formerly of Goldwyn's publicity department and more recently assistant advertising manager, has been made manager of Goldwyn's exploitation and service department.

Harry Lustig, west coast representative of Metro Pictures Corporation, has left his offices in Los Angeles for a tour of the Pacific Coast exchanges, to be gone five weeks.

Arthur Ollett for two years business manager of Sanger & Jordan and several Shubert attractions, has been appointed comptroller of the American Cinema Corporation.

Leah Baird, the star of Arcton Productions, Inc., has just had a birthday, and to celebrate the event Adam Kessel gave her a week's cruising on his yacht, "The Orson."

Ruth Clifford has been engaged by Vitagraph to play the leading feminine role opposite Earle Williams in his next feature, "The Black Gate," which is based on the mystery story by Hilliard Booth.

Bee Palmer, of shimmy fame, will play an important part in the next Constance Talmadge picture, under the direction of Joe Schenck.

Cedric Gibbons, the artist, has signed a long term contract with the Goldwyn company, to act as assistant to Hugo Ballin, the art director of the company.

Ethel Lynne, featured in Christie Comedies, has taken her first vacation in three years by making a trip to Dallas, Texas, in company with her mother.

Captain James Peace Freeman, late of the British army, has been engaged by Goldwyn to appear in a picture with Mabel Normand, under the direction of Victor Schertzinger.

## Metro Gets English Melodrama

Richard A. Rowland, President of Metro Pictures Corporation, returned from Europe recently with the manuscripts of five spectacular Drury Lane melodramas. These will be converted to the screen and produced by Screen Classics, Inc., of which Mr. Rowland is president also. These plays are "The Best of Luck," "The Hope," "Hearts Are Trumps," "The Great Millionaire" and "The Marriage of Mayfair." Mr. Rowland also negotiated for the purchase of a sixth of these dramas, the title of which will be made public when the negotiations for its acquisition are completed.

## New Studio Changes

Necessary changes in the studio leased by the newly formed Motion Picture Producing Company of America at Dongan Hills, Staten Island, will be completed within two or three weeks, when the company plans beginning work on the first of the forthcoming King Cole Comedies, in which Sammy Burns, the comedian, will be featured.

Later the company plans erecting a new studio on property at East Thirty-seventh Street and Clarkson Avenue, Brooklyn.

## Ince to Direct Olive Thomas

Myron Selznick announces that Olive Thomas' fourth Selznick production will be directed by Ralph Ince. Miss Thomas, who has been enjoying a vacation is back again, and ready to start to work as soon as Director Ince finishes "Sealed Hearts," Eugene O'Brien's second starring vehicle. The fourth Olive Thomas production will be a screen version of a big stage success.

## Fay Tincher at Work

Fay Tincher, having returned to the Christie studios after her tour of the northwest, will soon start work again under Al E. Christie's direction in another comedy of the western type. The latest Christie Special in which she appears, entitled "Dangerous Nan McGrew," will be released this month.

## Sunday Opening Bill in New Jersey

Interest among motion picture men is centering on the closing weeks of the campaign the Exhibitors League of New Jersey is waging for passage of the measure by which Sunday exhibitions of film plays may be voted in any community in the state. Dr. H. Charles Hespe, president of the State League, is confident that this year the efforts of his organization, backed by the support of the National Association of the Motion Picture Industry, will result in a victory for the measure. Local labor bodies have gone on record as in favor of Sunday motion pictures and it is understood that a number of prospective candidates for state offices will come out on the same side.

## Allen Theater for St. Catherine's

A new Allen theater is to be erected in St. Catharines, Ont., on the present site of the old Smith Saw Works, tentative plans of which have been submitted to the City Engineer. The plans submitted are the standard plans used for the building of the 55 theaters of the Allen syndicate throughout the country. They will require some slight adaption to the site procured. The new theater will cost \$85,000 for the building alone, exclusive of fittings and interior decorations, which will bring the total expenditure to approximately \$150,000. It is expected that the work will commence early next month.

## Fine Cast in "The Shining Band"

"The Shining Band," A. H. Fischer Features, Inc.'s first production of the Robert W. Chambers series, is now in process of picturization under B. A. Rolfe's supervision and direction, with Chester DeVonde as co-director, at the former Thanhouster studios in New Rochelle. The cast secured for "The Shining Band" is made up of Grace Darling, Ramsaye Wallace, Sally Crute, Marc McDermott, E. J. Ratcliffe, G. v. Seyffertitz, John Goldsworthy, Robert Paton Gibbs and John L. Shine.

## Goldwyn Gets Bray Pictographs

Goldwyn Pictures Corp. announces that it has added the Bray Pictographs and the entire product of the Bray organization to its list of attractions. The Pictographs in single reels will be released weekly under the name of Goldwyn-Bray Pictographs. The week beginning September 7, the releases will go through Goldwyn exchanges.

## Bijou, Fall River, Reopens

The Bijou Theater, Fall River, Mass., transformed into one of the cosiest and prettiest motion picture theaters in this section, has again reopened. Under the new policy announced by Louis M. Boas, general manager, the Bijou will be a motion picture house exclusively.

## Must Use Proper Cases

Chairman P. H. Stilson of the Transportation Committee of the National Association of the Motion Picture Industry sends out a final warning to the trade that proper shipping cases must be secured and put in use by Sept. 30 with absolutely no exceptions.

## INVITES PRINCE

### William Fox Bids Wales a Welcome to Academy

William Fox is now the owner of the Academy of Music where Edward VII was formally welcomed to America when he visited this country as Prince of Wales. It has been remodelled so that it is again as it was at the time of that historic event, and Mr. Fox has sent a telegram to Admiral Halsey, of H. M. S. Renown, inviting the present Prince of Wales to visit the Academy of Music, and congratulating him on behalf of the motion picture workers of the United States on his safe arrival in the new world.

## Realart to Release Chautard

Realart Pictures Corporation is to distribute Emile Chautard Productions, a contract to this effect having been closed this week by Arthur S. Kane, president of Realart Pictures Corporation, and Isaac Wolper, president of Mayflower Photoplay Corporation. Six pictures are to be made under the terms of the agreement. The first of these, "The Mystery of the Yellow Room," a detective story, will be completed within the next few days and released early this fall.

## Seeks New Material

A special drive among legitimate and vaudeville artists is being made by the Filmclas Corporation, who desire to secure new personalities for the screen. Filmclas also seeks artists with picture experience, who with proper exploitation may increase their value both from an artistic and box office standpoint.

Tests of the players will be taken, a thorough publicity campaign conducted, introductions to directors and producers arranged, and whatever other steps are deemed necessary will be taken to promote the interests of the candidate.

## Moreno in New Serial

Albert E. Smith, president of Vitagraph, has announced that Antonio Moreno, who has been visiting in the East, is to be starred in a new serial. Mr. Moreno recently finished "Perils of Thunder Mountain," a Vitagraph serial which was immensely successful.

Pauline Curley will play opposite Mr. Moreno and Brinsley Shaw will play the heavy. The casting is being done by Director William J. Bauman.

## Farnum Starts "If I Were King"

Having completed the William Fox screen version of Zane Grey's great novel, "The Last of the Duanees," and Louis Tracy's book of adventure, "Wings of the Morning," and having also enjoyed a brief vacation at his Sag Harbor, L. I., summer home, William Farnum has returned to the New York studios and begun work in J. Huntly McCarthy's famous story, "If I Were King." He has the role of the poet dreamer, a delightful part, suiting admirably the versatile talents of this powerful actor.

**FAN SAN**  
(This is not a face powder)





**MATTHIAS RADIN**

*PRESENTS*

**WINIFRED DUNN'S**

**THE  
RED  
VIPER**

**A TYRAD PICTURE**

*Produced and Directed by*  
**JACQUES TYROL**

For Trade Showing at the  
**RIALTO THEATRE**

BROADWAY AT 42nd ST.  
NEW YORK CITY

**Tuesday, August 26th at 10 a. m.**

NO ADMISSION CARDS NECESSARY





# PICTURE FIRST SHOWINGS REPORTED BY WIRE

## "Upstairs"

Goldwyn, Mabel Normand, Directed by Victor L. Schertzinger  
WIRE REPORTS—EAST

Box Office Value.....Good  
Exhibitor Comments: "Funniest ragtime romance in many moons."

WIRE REPORTS—CENTRAL

Box Office Value.....Good  
Exhibitor Comments: "Splendid attraction."

WIRE REPORTS—SOUTH

Box Office Value.....Good  
Exhibitor Comments: "Very funny."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good  
Dramatic Interest.....Slight  
Technical Handling.....Fair  
Coherence of Narrative.....Good  
Acting.....Capable  
Scenic Setting.....Good  
Photography.....Good  
Atmospheric Quality.....Fair  
Quality as a Picture.....Good

### WHAT IT IS

A little nondescript in a "below stairs" job in a hotel catches a glimpse of high life as is lived upstairs in the hotel ballroom. A conniving society youth, a borrowed get-up, and a lot of nerve, she makes her society debut, and wins a big reward for apprehending a dangerous character.

## "Rose of the West"

Fox, Madlaine Travers, Directed by Harry Millarde, Scenario by Denison Clift

WIRE REPORTS—EAST

Box Office Value.....Good  
Exhibitor Comments: "Star popular now." "Everyone likes Travers."

WIRE REPORTS—SOUTH

Box Office Value.....Good  
Exhibitor Comments: "Went well."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good  
Dramatic Interest.....Strong  
Technical Handling.....Good  
Coherence of Narrative.....Good  
Acting.....Adequate  
Scenic Setting.....Good  
Photography.....Good  
Atmospheric Quality.....Good  
Quality as a Picture.....Good

### WHAT IT IS

The romance between a lieutenant-colonel of the Canadian Mounted Police in "the great Northwest" is rudely interrupted by the return of the woman's husband. He is an unscrupulous brute who finally earns himself a shot that does away with him, leaving the way clear for the Colonel.

## "Checkers"

Fox, Directed by Richard Stanton, Adapted from the Play by Henry Blossom

WIRE REPORTS—EAST

Box Office Value.....Good  
Exhibitor Comments: "One of the better pictures." "Title drew." "Played two weeks."

### WHAT IT IS

Just because he is down on his luck Checkers is in wrong with "the girl's" father. But he manages to get the old man's horse into the race, save the girl from a series of hair-raising adventures, and after she has ridden the gallant steed to victory and has thus foiled the villain, he rewards her by grabbing her off as his bride.

Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor Are An Exact Average, the Same Terms Being Used in All Wires to Us

## "A Society Exile"

Artcraft, Elsie Ferguson, Directed by George Fitzmaurice, Scenario by Ouida Bergere

WIRE REPORTS—EAST

Box Office Value.....Good  
Exhibitor Comments: "Ferguson can be counted on for crowded houses." "Fine picture in every way."

WIRE REPORTS—SOUTH

Box Office Value.....Good  
Exhibitor Comments: "Ferguson more beautiful than ever."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Excellent  
Dramatic Interest.....Excellent  
Technical Handling.....Excellent  
Coherence of Narrative.....Excellent  
Acting.....Excellent  
Scenic Setting.....Excellent  
Photography.....Excellent  
Quality as a Picture.....Excellent

### WHAT IT IS

An American girl who writes a successful novel becomes the object of the plotting of a man who would marry her for her money. He publishes compromising stories which result in a hideous scandal. The girl he tries to besmirch, however, wins happiness in the love of a soldier who is wounded at the Marne.

## "The Four Flusher"

Metro, Hale Hamilton, Directed by Harry L. Franklin, Scenario by Izola Forester and Mann Page

WIRE REPORTS—EAST

Box Office Value.....Good  
Exhibitor Comments: "Breezy." "Hamilton made most of opportunities."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good  
Dramatic Interest.....Fair  
Technical Handling.....Good  
Coherence of Narrative.....Good  
Acting.....Good  
Scenic Setting.....Good  
Photography.....Good  
Quality as a Picture.....Good

### WHAT IT IS

Lon Withers puts on a big front in a daring bid for a big contract. He gets it, happiness and everything else.

## "The Misleading Widow"

Paramount-Artcraft, Billie Burke, Directed by John S. Robertson, Scenario by Frances Marion

WIRE REPORTS—WEST

Box Office Value.....Good  
Exhibitor Comments: "One of the merriest comedies of the year."

### WHAT IT IS

Horrors! A beautiful young widow with convalescent soldiers billeted with her! Has the War Department no moral sense? But it's perfectly all right in spite of the busy-bodies who try to make scandal. You see, one of the soldiers turns out to be her husband. That makes a happy ending, though she has to give up the life insurance she has been living on.

## "Cupid Forecloses"

Vitagraph, Bessie Love, Directed by David Smith, Scenario by Stanley Olmsted and Edward J. Montagne

WIRE REPORTS—WEST

Box Office Value.....Good  
Exhibitor Comments: "Pleased." "B. Love draws well."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good  
Dramatic Interest.....Fair  
Technical Handling.....Good  
Coherence of Narrative.....Clear  
Acting.....Good  
Scenic Setting.....Good  
Photography.....Good  
Atmospheric Quality.....Good  
Quality as a Picture.....A sweet summer story, well handled, but with slight dramatic interest.

### WHAT IT IS

Of course the girl hated this man who would dispossess her family. Then his lawyer came and said he would see what he could do in saving her home. But the lawyer proved to be the man she thought she hated and the homestead was saved—and love came.

## "The Railroader"

Triangle, George Fawcett, Directed by Colin Campbell. From Story by Albert Payson Terhune

WIRE REPORTS—EAST

Box Office Value.....Poor  
Exhibitor Comments: "Same old stuff."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Excellent  
Dramatic Interest.....Sustained  
Technical Handling.....Well Done  
Coherence of Narrative.....Clear  
Acting.....Good  
Scenic Setting.....Fitting  
Photography.....Good  
Atmospheric Quality.....Good  
Quality as a Picture.....Above Average

### WHAT IT IS

Pretty secretary puts one over on an unscrupulous old political boss who has risen from the ranks.

## "Bill Henry"

Paramount, Charles Ray, Directed by Jerome Storm, Scenario by Julien Josephson

WIRE REPORTS—EAST

Box Office Value.....Good  
Exhibitor Comments: "Ray always a winner."

WIRE REPORTS—SOUTH

Box Office Value.....Good  
Exhibitor Comments: "As good as the usual Ray picture." "Ray very popular."

### WHAT IT IS

A country boy with big ideas and an inflated ambition sets out to win his fortune. Various kinds of positions lead him eventually to the purchase of rich oil lands which he shares with a heartbroken heroine. Selling electric vibrators, clerking in a hotel and winning poker games are incidental to the career of this enterprising youth.

## "The Gray Horizon"

Exhibitors' Mutual, Sessue Hayakawa, Directed by William Worthington, Scenario by Clifford Howard

WIRE REPORTS—EAST

Box Office Value.....Good  
Exhibitor Comments: "Hayakawa enormously popular."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good  
Dramatic Interest.....Good  
Technical Handling.....Good  
Coherence of Narrative.....Good  
Acting.....Excellent  
Scenic Setting.....Good  
Photography.....Good  
Quality as a Picture.....Good

### WHAT IT IS

An American who already has a wife betrays a little Japanese girl, only to be killed by the latter's brother. Later the widow of the dead man comes into the life of the Oriental, and he confesses to having killed him.

## "Forbidden"

Jewel, Mildred Harris, Directed by Lois Weber and Phillips Smalley, Scenario by Lois Weber

WIRE REPORTS—EAST

Box Office Value.....Good  
Exhibitor Comments: "Thoughtful drama." "Presented well."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good  
Dramatic Interest.....Good  
Technical Handling.....Good  
Coherence of Narrative.....Good  
Acting.....Good  
Scenic Setting.....Good  
Photography.....Good  
Atmospheric Quality.....Good  
Quality as a Picture.....Good

### WHAT IT IS

Two people of opposite temperaments are married. The rich city man hankers for the country and the country girl longs for city life. The man determines to give his wife such an hectic taste of town doings that she will have her fill of it, which she gets, and finally settles down amid the cows and chickens.

## "The Red Viper" to be Shown Privately

Arrangements were made this week by Matthias Radin, general manager of the Tyrad Pictures, Inc., whereby the newly completed film feature, "The Red Viper," will be shown privately to the trade and press at the Rialto Theater, New York, next Tuesday (August 26) morning at 10 o'clock. This is the special photoplay subject that has been attracting unusual attention in New York and Brooklyn by the elaborate poster display made by the Radin offices, colored one-sheet stands being posted everywhere.

## August Signs With World, To Direct June Elvidge Picture

Edwin August signed a contract with the World Film Company this week as director, August's first assignment being the new June Elvidge subject, "The Poison Pen." He expects to start work on his new connection Labor Day.

August hasn't been doing much in pictures since going into the service of the United States during the war, but has had several offers since he was mustered out.



## LITTLE TRIPS TO THE LOS ANGELES STUDIOS—By Barrymore

In response to numerous inquiries received at the Henry Lehrman Studios in Culver City, Cal., Mr. Lehrman announces that no stories are desired from outside contributors, as the producer himself originates all the stories for Henry Lehrman Comedies.

P. G. Wodehouse's famous story, "The Prince and Betty," is being filmed by Jesse D. Hampton at his Hollywood studios, with William Desmond as the star. Robert T. Thornby is directing the production.

Jackie Saunders has finished "Some One Must Pay" under direction of Ivan Abramson and is taking a rest in her New York home before resuming her screen activities. Miss Saunders is hesitating between a trip to France with her husband and an offer to make a special feature for the World Film Corporation.

Allen Holubar, the Universal director, has joined the ranks of exhibitors. That is, Holubar exhibits his films in the seclusion of his own home to the most exacting critic in the world. The critic is Dorothy Phillips, Holubar's wife, and the star of the Universal super-features that he directs.

A new star has been added to the Universal roster of bright luminaries. This star is a feminine one and is none other than the noted Japanese screen actress, Tsuru Aoki, wife of Sessue Hayakawa.

Geraldine Farrar's jewels are insured against every possible loss for over a million dollars. Of course no one will believe this, because it sounds like mere press agency. But had they seen her one day recently in the magnificent Peace Ball episode of her present Goldwyn production they might be inclined to praise the press agent for his conservativeness.

One of the most notable casts ever assembled for a picture will travel to San Francisco with Director Albert Parker and Clara Kimball Young for the opening scenes of "The Eyes of Youth," leaving the latter part of the week. The cast as selected by Mr. Parker comprises William Courtleigh, Vincent Serrano, Edmund Lowe, Andres Randolph, Gareth Hughes, Sam Sothern, Pauline Starke and Rodolfo Valantino.

Lieut.-Col. Sir Popham Young, governor of the province of Bombay, India, paid a visit to the studio of Metro Pictures Corporation in Los Angeles on his way home to England recently.

Margarita Fisher was the charming hostess to 130 little orphans during the fete at St. Vincent's Orphanage, Santa Barbara. After presenting a goodly sized check to the Orphanage she gave each one of the children a photograph of herself and saw that they were all generously supplied with ice cream cones.

Albert Ray and Elinor Fair under the direction of Scott Dunlap are making a drama entitled, "Love is Love." This is to be Mr. Ray's first characterization of a safe-breaker.

Al Kaufman, one contender for the heavyweight championship of America, has joined the Fred Fishback company and will add to the laughs of those comedians.

Lou Jacobs, studio manager of Century Comedies, is busy dodging lions and chimpanzees, and other wild things that are loose on the lot.

A metropolitan newspaper office has been built on the main stage at Universal City for the principal scenes in "Playing the Game," Sada Cowan's stage drama of newspaper and stage life, which George Seigmann is producing with Fritz Brun-

ette and George McDaniels in the leading roles.

Who will write Joe Martin's next scenario? That is the question that is agitating Director William S. Campbell while he is cutting and titling "Wild Lions and Loose Bandits," the newest jungle fun-fest with the \$10,000 orang-outang and his zoological associates which has just been completed.

In Los Angeles, at Ray's Garden, the new serial, "Elmo, the Mighty," met with instant success in its initial performance. The story is by Wm. Wing, well-known author of serials, and the direction by Henry McRae.

Marie Walcamp, having returned from Sonora with her troupe of cowboys, is now filming under Jacques Jaccard's direction the last of the Tempest Cody series of two-reelers, "Tempest Cody's Man Hunt," written by George Hively in collaboration with Miss Walcamp's director.

"A Desert Wooing" is the working title of the newest Pete Morrison two-reel western in which he is supported by Magda Lane. George Holt is directing.

Eddie Lyons and Lee Moran are now working on the one-reel laugh creator, "Lost, Strayed or Stolen" with Mildred Moore and Charlotte Merriam as their feminine foils.

Zasu Pitts' work as Nancy Scroggs in "Better Times," just released recently, is said to entitle her to star honors for the distinctly original and appealing quality of her pathetic humor and who has just finished her part in the Brentwood picture which King Vidor is now producing has been engaged to support H. B. Warner pending the preparation of another story which the Brentwood has for her.

Vera Steadman, well-known throughout Los Angeles for her swimming feats, is being featured in a two-reel comedy by Messrs. A. and J. Stern.

## "DELIVERANCE"

### Helen Keller Film a Lesson From Her Life

"Deliverance" is a screen feature that depends greatly upon the connection that the famous blind woman, Helen Keller, has with the world, and as Miss Keller's wonderful achievement despite her eyesight proves of inestimable value in carrying a message of cheer and encouragement to others who are blind and who must go through life such as Miss Keller has done. The Keller plan via the screen is more pictorial biography than anything else, with the accomplishment of Miss Keller proving the piece de resistance.

"Deliverance" was shown to New Yorkers at the Lyric Monday night. It had been advertised that Miss Keller would appear in person, but that afternoon (Monday) Miss Keller had paraded with the striking actors and the Lyric management announced that Miss Keller had been too fatigued by the procession march to appear. The New York dailies had carried a statement that afternoon (late editions) that Miss Keller said that she was with the strikers in their fight and could not conscientiously appear with the Lyric film.

Three sections of the film are devoted to the life of Miss Keller, with the photoplay showing what she accomplished notwithstanding handicaps that have beaten many a person in life before the race was started.

There's something of a plot, to be sure but that is only secondary to the message the film otherwise conveys.

While Miss Keller appears personally in the film she is impersonated in the screen story proper by Etna Ross, who did her part well, while Ann Mason enacting Miss Keller during the womanhood part of the story, was splendid throughout.

The picture will undoubtedly do business through the wonderful hold that Helen Keller has upon the public.

## FIRST SHOWINGS BY WIRE SUMMARY OF LAST TWO WEEKS

Belle of the Season, Metro	(East)	Good—"Seemed to please." "Pretty."
Better Times, Ex. Mut'l.	(East)	Good—"A home comedy that patrons liked." (Central) Good—"Star made distinct place for herself by good acting." (West) Good—"A good picture."
Career of Katherine Bush, Param.	(East)	Good—"Emotional character well handled by Calvert." "Title drew." (West) Good—"Proved very popular." Everyone pleased."
Choosing a Wife, First Nat'l.	(East)	Fair—"Action very slow." (Central) Good—"Got good attendance." (Canada) Fair—"Not up to American standard." "A British film."
Coax Me, World	(East)	Good—"A pretty, simple little picture."
Dark Star, Param.	(East)	Good—"Popularity of book proved valuable." "Excellent picture." (Central) Good—"Dramatic." "Well filmed." "Fine attraction."
False Faces, Param.	(East)	Great—"Gripping story." (Central) Great—"Splendid picture." "Fine acting." (West) Good—"Walthall very popular."
Favor To a Friend, Metro	(East)	Good—"Light but amusing story." "Wehlen's wardrobe elaborate."
Home Wanted, World	(East)	Fair—"Too much Pollyanna." "Child pictures not popular."
Hornet's Nest, Vita.	(East)	Good—"Williams usually draws." "Story very good."
Lion and the Mouse, Vita.	(East)	Great—"Strong story, well told and finely acted." (Central) Good—"Joyce in a part that suits her ability." (West) Good—"Just the kind." "Joyce just fits part."
Little Brother of the Rich, Univ.	(East)	Good—"Name attracts." "Good show."
Love Hunger, Hodkinson	(East)	Good—"My clientele likes Lillian Walker." "She always pulls." (Central) Good—"Walker at her best." "Pleasing."
Lyons Mail, Tri.	(East)	Good—"Irving good in play made famous by his father."
Man Who Stayed At Home, Metro	(East)	Good—"Baggott in a story of courage and romance."
Pagan God, Ex. Mut'l.	(East)	Good—"Warner great in story of China." "Full of action."
Peace of Roaring River, Goldwyn	(East)	Good—"Frederick always popular." "Frederick in an exciting Western."
Praise Agent, World	(East)	Good—"Good comedy." "Action." "Title misleading, ought to be 'Press Agent.'"
Sage Brush Hamlet, Rob't'n-Cole	(East)	Fair—"Nothing unusual in story." "Desmond's personality saves picture from failure." (Central) Good—"Mildly pleasing."
Spitfire of Seville, Univ.	(East)	Good—"Interesting." "Exciting." "Star good."
Thirteenth Chair, Pathe	(West)	Good—"Play well remembered."
This Hero Stuff, Pathe	(East)	Good—"Original idea." "Russell good in clever play."
Virtuous Men, S.-L.	(Central)	Good—"Strong melodramatic appeal." "Splendid."
Wagon Tracks, Artcraft	(East)	Good—"Replete with action." "Best Hart in a long time."
Weaker Vessel, Univ.	(East)	Good—"Well acted." "Good story." "Star does good work."
Westerners, Hodkinson	(East)	Good—"Kind of Western stuff that is liked." "Popularity of its source good advertisement."
Woman Michael Married, Robertson-Cole	(East)	Poor—"Weak story." "Acting not up to standard." "Incoherent."



## BROADWAY PICTURE PROGRAMS AND MUSIC

At the Rialto—"Bill Henry"  
—Paramount—Charles Ray

The overture at the Rialto this week is "The Spinning Wheel of Omphale" by Saint-Saens. It is not easy to play and the orchestra deserves credit for its work on this composition. For the two last pages of the score a colored scenic, called "Relaxation," was switched on the screen and the overture was finished with this picture running. The effect was beautiful and worth the trouble given to it by the production manager. This number led at once into the Rialto Magazine and a "Happy Hooligan" cartoon. The news opened with the Pacific fleet's arrival in western waters, the music going into *Columbia, the Gem of the Ocean* and *El Capitan*. A funny scene of girl boxers was run to a caprice. *The Sultan's Harem* opened the cartoon, other numbers for this being *Trousseau Ball*, *Globe Trotters* and the usual misteriosos and agitatos to action. A scene of dough-boys and gobs brought forth the *American Patrol* march and also a new march by Beynon called *Paramount Artcraft*. This latter closed the weekly.

Martin Brefel sings the tenor aria from "Elixir of Love" and the orchestra adds a novelty number in selections from "Madame Sherry." The song, *Every Little Movement*, is sung by Vera Myers, with an accompaniment on the marimbaphone.

The feature is the ever popular Charles Ray in "Bill Henry," a sad tale of a young man selling a wonderful vibrator. Later he becomes the clerk in a regular country hotel, buys up some swamp land, sells it at an enormous profit and wins the love of a pretty girl. The story is full of character work by excellent actors and Ray has a chance to show his peculiar rube stuff. The supporting cast includes Edith Roberts, William Carroll, Jennie Courtright and Walter Hiers. The orchestra starts off with *Alabama Jubilee*, following with *Long Boy, I'm Going to tell Your Ma and Reuben Foxtrot*. *Twilight Lane* furnishes the theme, using the chorus only. This is first introduced at title, "Sunday Morning." Kriens in *St. Malo* is played at title, "Do you believe what Rogers says?" A few agitatos and dramatic numbers complete the musical setting of the picture. It presents no difficulties to the average orchestra or organist. Players will find *Twilight Lane* a delightful theme for general use in young love scenes of the comedy type.

The week's comedy is a Mack-Sennett, called "The Dentist," a subject that finds a ready response in any audience. The music includes *Your Wife, In Holland, Simplicity, Breeze, Taxi, Me-Ow, Ask Dad and Fluffy Ruffles*. The closing organ solo is the *Largo* by Handel, played by Arthur Depew.

At the Rivoli—"A Society Exile"—Artcraft—Elsie Ferguson

The Rivoli overture for the week consists in a "Moszkowskiana," a set of the most popular works of Moszkowski put together in selection form. This is tuneful and successful as an overture. The

BY M. M. HANSFORD

### For Your Theater—Complete Picture Programs Built Around The Big Features As Shown On Broadway. You Can Get Much Valuable Help From These Programs In Planning Your Own Show.

regular Rivoli Pictorial follows the overture, with picture news of the world, the music opening with *Manhattan Beach March* for a scene of Pershing and troops abroad. A unique shot of snow on Mt. Ranier was shown to *Dream Kisses* in the orchestra. An interesting scene of a country home for the poor children of the Eastside followed, the music going into the familiar songs of childhood, including *See Saw* and *Jack and Jill*. Old Cremonne waltz was used for an aeroplane carrying mail. Knights of Columbus' men being decorated and the arrival of the big fleet in the Pacific Ocean closed the weekly, the music rising to a mighty climax with Hugo Riesenfeld's *American Festival March*.

A violin solo was introduced by Alberto Bachman, former concert-master of the Rivoli orchestra. He played a melody in F-sharp minor by Chopin, arranged by Hugo Riesenfeld and *Rondo des Lutins* by Bazzini. The setting for this number was by John Wenger. The next number, an Educational, was "Venice," a series of views of the waterways of Venice, including the inevitable pigeons of St. Marks. The music was the *Venitienne* barcarolle of Godard, the barcarolle from "Tales of Hoffman," followed by the latter composition being sung as a duet by Mary Ball and Mary Newton. The singers were in costume and the setting was a night scene, with gondola and starlight sky, designed by John Wenger. This was a beautiful effect and led into the feature. It was an easy transition, as the picture opens in Venice.

Elsie Ferguson in "A Society Exile" is again at the Rivoli, after an absence of some weeks. In the cast with her are William P. Carlton, Warburton Gamble, Julia Dean, Bijou Fernandez and Alexander Kyle. The Hoffman barcarolle opens the picture. An intermezzo from Elgar's "Crown of India" is next, and then comes a direct cue of the song, *Oh Dry Those Tears*. At title, "And so, late that night," the old Italian song, *O Sole Mio*, is introduced with excellent effect. Then comes "Impressions of Italy," and the first theme, Huerter's *Melodie*. At title, "Lord Fulks Bissett," *April Moods* is played. As a sombre theme, the barcarolle called *June* by Tchaikowsky is used. This is first played at title, "And so Nora Shard" and again as she sees picture on wall. Other numbers used are *Courtesy*, Rubinstein's *Romance*, Friml's *Legende*, part of Beethoven's *Moonlight* sonata and the Italian song, *Visione Veneziana*. This feature will not be difficult for the average orchestra or one man player, either organ or piano. There are no special effects. The aboved named numbers

are excellent for the action. There is another barcarolle by Mendelssohn that can be used. All the music for the Venetian scenes should be of the barcarolle type.

The comedy place on the program is filled by Mr. and Mrs. Carter De Haven in a travesty on summer boarding houses called "Close to Nature." It is extremely funny. Musical numbers used at this house include *Garden of Love*, *Snooky Hollow*, *There's a Long, Long Trail*, *Granny*, *Take Your Girlie, Don't Cry Frenchy* and *By the Beautiful Sea*; this last as a fitting ending to the comedy. The organ number at the close of the show is a *March* by Wesley, played by Firmin Swinnen.

At the Strand—"Upstairs"—Goldwyn—Mabel Normand

Selections from Mascagni's opera "Cavalleria Rusticana" is the overture at the Strand this week. During the rendition the lights are dimmed down for the *Ava Maria*. The back lights coming through the side windows and center set gave a churchly effect. At the close of the overture the Strand Topical Review was shown, opening with a march, called *World Peace*. General Pershing in command of American troops about to embark for home led off the news, followed by a novelty in the shape of the book containing the Peacy Treaty with all the signatures in close-ups. A waltz by the orchestra ushered in scenes of motor transports in California, being directed from the air, and then a fine scenic of sailing yachts. The main feature, however, was the landing of the Prince of Wales in Canada, for which the orchestra played *Maple Leaf Forever*. A stirring shot of the big Pacific fleet arriving closed the Review. The usual Topics of the Day from the Literary Digest followed the close of the news, accompanied by a waltz.

The vocal numbers are excellent, Eldora Stanford sings the famous *Cradle Song*, arranged from the *Caprice Venoise* by Fritz Kreisler, adding as an encore the old favorite, *Annie Laurie*. The first was accompanied by the orchestra and the latter by the organ alone. Carlo Ferretti, a new baritone with a fine voice, sang *Lolita* by Buzzi-Peccia. Both singers were received with generous applause.

The feature place was occupied by Mabel Normand in "Upstairs," a Goldwyn picture. In the cast are Edwin Stevens, Cullen Landis, Buddy Post, Beatrice Burnham and Kate Lester. The story concerns the adventures of a kitchen mechanic who aspires to life "upstairs" just for once. She is enabled to do this trick through a society man disguised as a bell-hop. A Little Mary Mixup

gets into the plot about the second reel and furnishes an entertaining development in which the girl from the kitchen gets the hero, after a comedy fight in a bedroom. The orchestra played excerpts from "Roi Dit" as an introduction and a great deal of jazz for which the action calls. The organ took the picture at the telegram insert, the orchestra switching in again at title, "The man you're with." One or two agitatos of conventional type are used for the fight. The picture presents no difficulties for an average orchestra or organist.

An Outing-Chester scenic, called "Fiddlers and Acrobats," gave an interesting glimpse of tarpon fishing and fiddler crabs. There were some thrilling shots of tarpon jumping. The fishing part of the reel is colored and altogether it is a good scenic for instructive entertainment. The orchestra used the "Naila" waltz by Delibes for this. The following number was the *Intermezzo* from "Jewels of the Madonna," played by the orchestra. Then came a Lloyd comedy, "Be My Wife," well done and unusually funny. The music consisted of selections from "Tumble In." The organ played selections from "The Royal Vagabond" for the closing number.

This Hero Stuff—American—Pathe—William Russell

Here is a delightful picture, having to do with a current subject: the tire-some role of coming home from the war after having saved the lost battalion, wearing medals galore, receiving a royal welcome from the home folks at the station, and being generally made too much of, as probably some of our returned heroes are. William Russell does a splendid bit of acting, getting and keeping the sympathy of the audience from the start to the finish. There is just enough ruffstuff to give the required thrills, and a pretty girl and a villain figure in the plot.

The picture can be played by any combination in the orchestra or by an organist or pianist. There are no special effects, unless one wishes to introduce one or two train effects in passing. But these are not absolutely necessary to a successful presentation. A good "welcome home" march will be the thing to open up with. *When the Boys Come Home* is all right for the scene. But at title, "Everybody has seen," soften down to action and slower. As blind man is led into car, use a little soft stuff to give a pathetic effect. Brighten up at title, "Meanwhile Goldcity," and immediately rather crafty at the plotters. Then comes a title, "Hail, the Conquering Hero Comes," and this celebrated tune may be used here. Start it with the band, giving cymbal and drum effects, particularly at title, "Jones!" Title, "Next morning," give a big mountain theme. Title, "A move calculated," rather agitated, fast at run-away. Go into soft number for title, "Are you all right?" And at the door of broker's office use a lively foxtrot. Title, "You won't be able," play an intermezzo. And rather sombre at title, "But a hero in disgrace." Crafty at title, "Doing busi-



ness," with an agitato at title, "Watch me pour him," following the fight. Title, "Am I very late?" rather sober; man draws pistol, agitato, with another rapid agitato for the fight in Paydirt saloon. At title, "A couple of hours and a headache," tender love theme, with a big loud finish for ending.

This is a fine feature around which to build a comedy program. Get a good Harold Lloyd like "Be My Wife," or one by Mr. and Mrs. Carter DeHaven, called "Close to Nature," which is going the rounds and making people laugh. An excellent evening's entertainment of the sort that the whole family enjoys can be shown by a little judicious selection. There is enough of the wild and woolly in the Russell picture to please the average youth of the town. Only the scenic need be serious, and this can be of any variety from the big ones by Bruce to the Ford "Weekly." A very interesting short subject now on the market is "A Trip Through a Rubber Plant," recently shown in New York. In getting up the news reel it is the general custom in the larger places to cut in a cartoon, or some other subject, to give a rest from the rather monotonous showing of public events. This breaks up the strain and gives the audience a laugh in between, and they return with better zest to the next number.

#### At the Coliseum, Seattle— "The White Heather"— Paramount-Artcraft

The Coliseum feature for the week is "The White Heather," the spectacular Drury Lane melodrama. It is a romance of the Scotch Highlands and the sea and presents scenes of great beauty among the sheep herders, in contrast to the grim studios of night life in the London streets. The leading roles are played by H. E. Herbert and Mabel Ballin. In the support are Ralph Graves, Ben Alexander and Spottiswoode Aitken. "The White Heather" is especially adapted to a strong musical setting and Marius Brambilla, director of the Coliseum orchestra, is using the Scotch song, *White Heather*, as a theme. It brought home to audiences the atmosphere of the Highlands. Interspersed appropriately throughout the feature are Scotch melodies, *Chant du Voyageur*, by Paderewsky; *Ye who have yearned alone*, Tchaikowsky; *Silent Night* from "Christmas Tree," Rebikow; *Walter Prize Song*, Wagner, *Prelude to the Deluge*, Saint-Saens. In the last act where the two divers are at the bottom of the sea and the desperate undersea battle takes place, selections from "Peer Gynt" are used, which included *Abduction of the Bride* and *In the hall of the Mountain King*. The concert, in preservation of the Scotch atmosphere was *Songs from the Highlands* and *Annie Laurie*, for muted strings and echo organ. Then followed a Sunshine comedy "The Roslind Penitentiary," featuring Harry Gribbon. The Coliseum News Service had interesting scenes of the celebration of "Bastille Day" in Paris; the First Air Mail Service between San Francisco and Sacramento, and "Prize Winning Bathing Girls" at Washington, D. C., and Los Angeles.

MENDELL.

#### SPECIALLY ADAPTED TO PHOTO PLAYING

In the Shade, Gillet,	C. Fischer
Paysage Hahn, arr. by Mouton,	G. Schirmer
Adagietto, Mahler,	G. Schirmer
Remembrance, Deppen,	Sam Fox
I'll Pray for You, St. Quentin,	Boston Music Co.
Gardenia, Densmore,	Boston Music Co.
Love Song, Powell,	Boston Music Co.
Berceuse, Rieger,	Boosey
Elegie, Grieg,	Jungnickel
And Yet, Hathaway,	Sam Fox

#### At the California, San Francisco —"The Way of a Woman" —Select—Norma Talmadge

The California's orchestra plays an important part while the picture is thrown upon the screen and during such time, this week Victor Herbert's *The Fortune Teller*, Glick's *My Golden Rose* and Cobb's *Peter Gink* were well played by the full orchestra and Eddie Horton contributed *Sometime* on the organ. "The Way of a Woman," called "Nancy Lee"

#### Screen Advertisers at Convention

Screen advertising is making ready to occupy the center of the stage at the convention of the Associated Advertising Clubs of the World in New Orleans September 21 to 25. An important part of the convention program has been turned over to the Screen Advertisers Association, which is the motion picture division of the associated ad clubs. Harry Levey, manager of Universal's Industrial and Education Departments, is president of the Screen Advertisers Association. The principal theme of the convention will be how advertising men can help increase production in order to bring down the cost of living and at the same time add to workers' earnings. The trump program card of the screen men will be a motion picture based on the same topic.

#### Get Salary Increase

Motion picture operators have been granted an increased salary by many houses in San Francisco to meet the high cost of living.



Here we have "Doug" being buckaroo-ish in "The Knickerbocker Buckaroo" (Artcraft). Lillian Gish is "True Heart Susie" (also Artcraft). And Mr. and Mrs. Carter DeHaven in a capital Capitol Comedy, "In a Pinch" (Goldwyn)

in the stage version, is an Eugene Walter play and all the elements of its dramatic success are retained in the screen version. Norma Talmadge acts with her characteristic superiority and the supporting company includes Conway Tearle, Gertrude Berkeley, Mae McAvoy, Stuart Holmes, Hassard Short and William Humphreys. Southern family pride is the theme of the play, with the difficulty befalling a girl who is prevented from marrying a poor lover and becomes the bride of a rich Northerner for whom she has no affection. In the bill also were colored pictures of "Old Faithful."

#### "Soldiers of Fortune" Completed

Realart Pictures Corporation has received word from Allan Dwan that his latest production, "Soldiers of Fortune," is almost ready to leave his Hollywood studios. Active production has been completed. "Soldiers of Fortune" is the first of eight photoplay productions which Mr. Dwan is making for Mayflower Photoplay Corporation, and which are to be distributed by Realart Pictures Corporation.

#### OPPOSE RULING Ontario License Restriction Referred to Washington

A matter of fundamental interest to the motion picture industry was discussed at the meeting of the distributors' division of the National Association of the Motion Picture Industry held on August 12.

The film distributors denounced the new regulations adopted by the Province of Ontario in relation to the operation of theaters and projectors, brought to their attention through a letter from the Department of Commerce at Washington, in reference to the new law in Ontario, providing that only citizens of Great Britain could be licensed to show motion pictures or operate motion picture machines.

Considerable indignation was expressed by the meeting of distributors and it was decided that the Provincial ruling was of sufficient importance to refer it to the State Department at Washington, so that complaint might be made of an obviously unfair discrimination against American film men. The subject was referred to Chairman Charles C. Pettijohn, of the Committee on Taxation, who in turn, through the offices of the National Association, presented the subject to the State Department.

#### \$600,000 Allen Theater for Detroit

Detroit is to have the finest motion picture theater in America, according to an announcement by Jules and Jay J. Allen of the Allen Theater Enterprises, Toronto. The theater will be known as the Allen, and will occupy the Hugh Chalmers' property on the east side of Woodward avenue, between Watson and Erskine streets. Work will start on the building immediately.

It will cost \$600,000, and C. Howard Crane, of Detroit, is the architect.

Seating capacity of the new house will be 3,000, making it the largest in Detroit, and one of the largest in the country.

#### Sylvia Breamer in "Sunset"

The next picture which Sylvia Breamer will be engaged upon at the J. Stuart Blackton studios will be "Sunset," which was written expressly for her by Stanley Olmstead. Mr. Olmstead has written a fine story which suits Miss Breamer's personality to perfection. She has a wonderful array of Parisian gowns with which to "dress" the picture, also furs from Petrograd.

#### The "Country Cousin" Started

Work has finally begun on "The Country Cousin," the screen version of the stage success by Booth Tarkington and Julian Street, in which Elaine Hammerstein will make her bow as a Selznick star. The production, which is being made in the New Jersey studio, will be the first Selznick picture to be taken in the new studios the company recently acquired in Fort Lee.

FAN SAN

(This is not a face powder)





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*Thompson Buchanan, Author Frank Lloyd, Director*

A production as large as the world—as important and emotional as its woman—Geraldine Farrar. Follow the Strand's wonderful business judgment!

MADGE KENNEDY

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*Strictly Confidential*

*By Jerome K. Jerome Directed by Clarence G. Badger*

Another splendid output of "the first lady of the screen." It is twice as good as "Through the Wrong Door." And you know what that means

WILL ROGERS

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*Almost A Husband*

*By Opie Read Directed by Clarence G. Badger*

Here is the funniest ten-cylinder production starring the Ziegfeld Follies Headliner.—He's funnier and more convincing than all his epigrams put together. Take your cue and look into it!

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*Lord and Lady Algy*

*By R. C. Carton Directed by Harry Beaumont*

The first Tom Moore production of the new season—vital absorbing, profit-making. Follow the line of good booking and tag on to "Lord and Lady Algy"

## GOLDWYN PICTURES